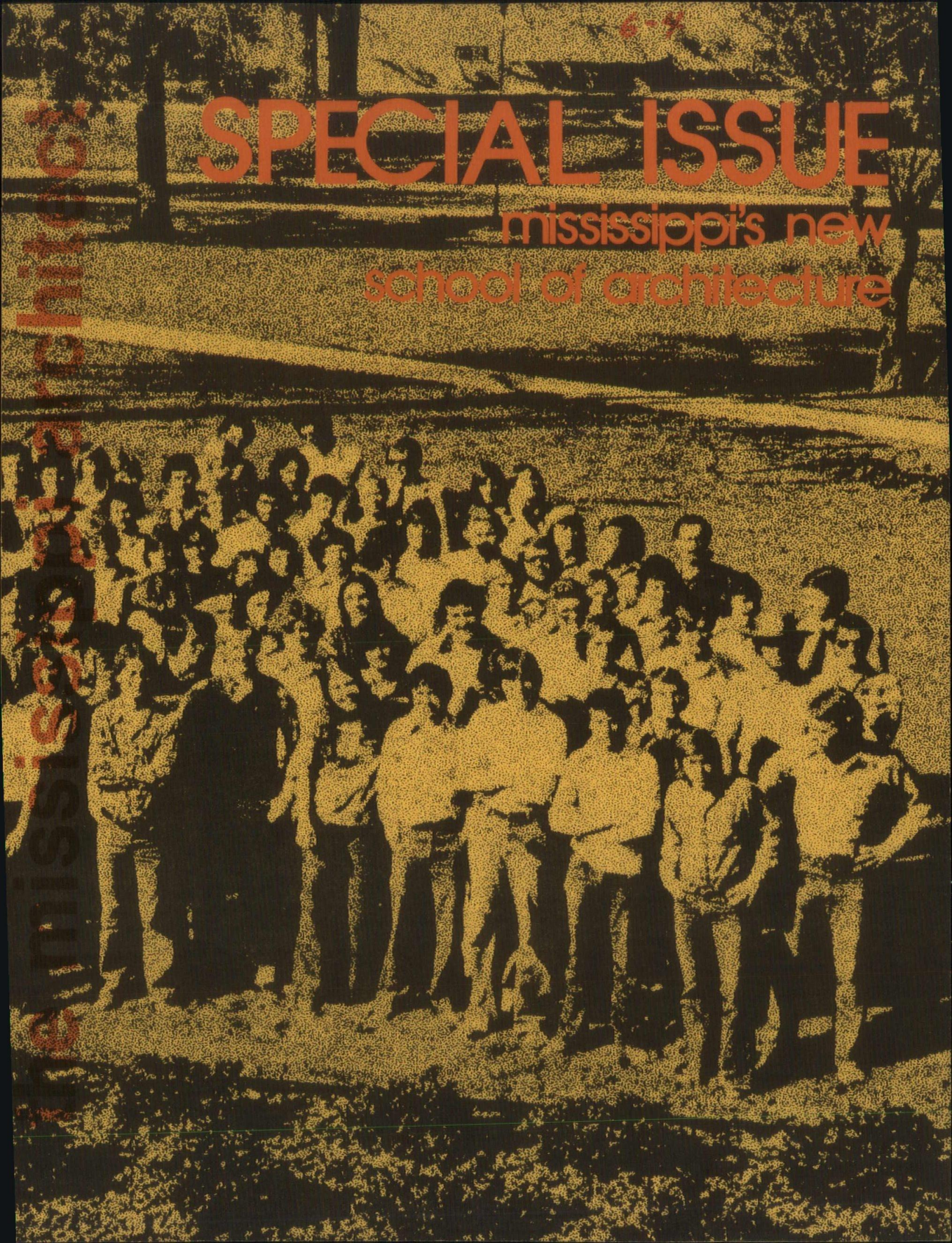
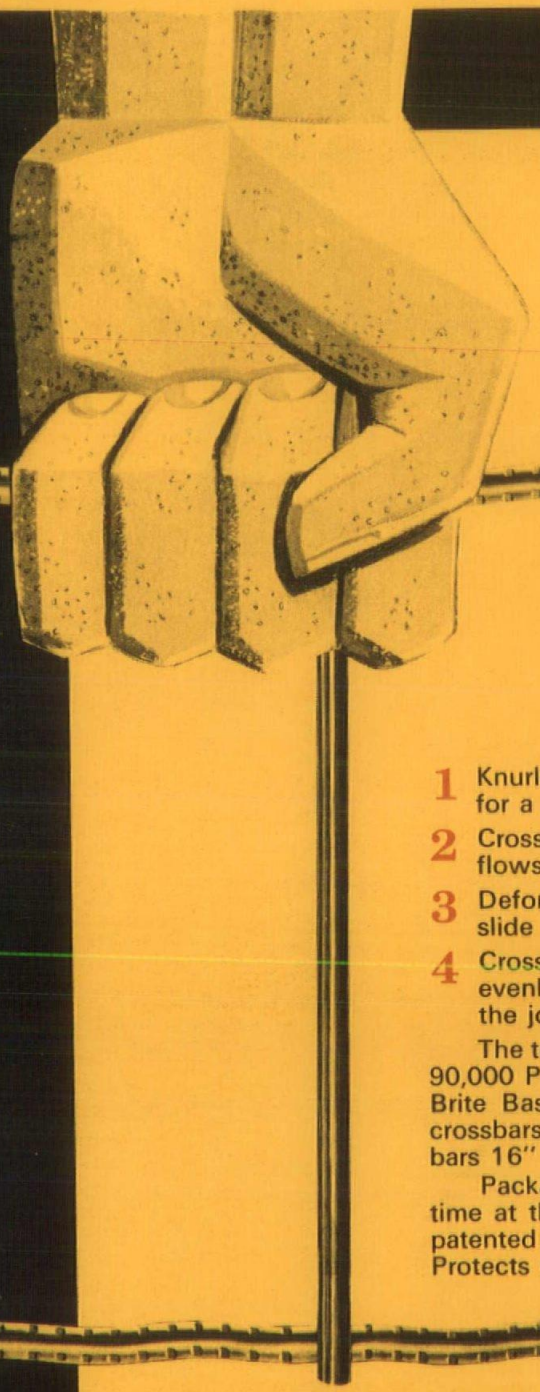
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SPECIAL ISSUE

mississippi's new school of architecture

spring 1973





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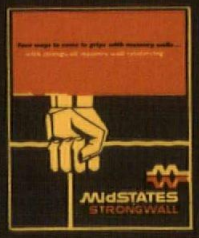
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The Fourth of 1975

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cover This issue's cover assembles the students and faculty of the School of Architecture at Mississippi State University.

2 Dean William G. McMinn of the School of Architecture reviews the brief history of the school and outlines its current plans and needs.

4 A roof over their heads . . . Architecture School Associate Professor Peter Davenport explains the need for facilities as the student body grows.

6 A nationally-known architect discusses his Mississippi buildings with the state architects and with students from Mississippi's Architecture School.

7 The former president of Peru visits Mississippi's architectural community.

8 MSU architecture students base designs on a bicentennial theme.

10 Architecture students cooperate with the Veterinary Medicine School to design a clinic.

12 Recycling the King Edward Hotel, an architectural student project for a Jackson landmark.

14 A Mississippi architecture student talks about his studies.

15 School of Architecture faculty members Hank Hildebrandt and Mike Fazio discuss the study of architectural design and architectural history and the new school.

16 And away we go . . . Student field trips expose the architects of tomorrow to the buildings of yesterday and today.

17 A new community activity center for Ocean Springs is planned by the students.

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mississippi's new school of architecture

AN OVERVIEW

It was only three years ago that a long-time dream of architects in this state became a reality. It was in May, 1973, that the Board of Trustees of the Institutions of Higher Learning established the School of Architecture for Mississippi. After reviewing proposals from each of the major universities in the state, the Board designated Mississippi State University as "home" for the new school. Concurrently, an advisory council, composed of members of the Mississippi Chapter of American Institute of Architects, was formed to guide the development of the new school and to assist the university during its beginning year. Consequently, the School of Architecture has had a two-fold commitment . . . to maintain a close relationship to its profession and to accept its obligation to the land-grant concept of education, service, and research to its state and region.

With the announcement of the new school, 40 students immediately entered the program which had no dean, no faculty, no curriculum, and no facilities. Unlike many new schools which have one or two years of planning prior to the admission of students, Mississippi's School of Architecture had students who preceded its faculty. While the university searched for a dean for

Dean William G. McMinn (seated, center) explains the importance of the proposed support facilities building for the School of Architecture at Mississippi State. With him are Architecture School Advisory Council members Art Godfrey of Jackson (seated, left); Brad Clopton of Meridian (seated, right); and (standing, from left) Tommy Smith and Bob Harrison, both of Jackson; Matt L. Virden, III, FAIA of Greenville; and Richard Dean and E.L. Malvaney, both of Jackson. Also on the council (not pictured) are Willis Guild of Gulfport, Joe Weilenman of Greenville, John Prichard FAIA of Tunica, and Bob Henry and Tom Biggs, both of Jackson.



its new school, the students formed both a student chapter of the AIA and a student government organization. The first year, the new school was temporarily under the supervision of the School of Engineering, which provided academic advice and scheduling. With no promotion or emphasis given to the new school, the enrollment increased to 60 during that first year, as evidence of interest in the profession.

In the spring of 1974, William G. McMinn was selected as dean of the School of Architecture. He immediately began a search for a qualified faculty, adequate housing for the school, and a fresh approach to architectural education based on the potentials of the university and the needs of the profession. An architectural school is a product of (1) program, (2) students and faculty, and (3) facilities. The development and interrelation of each of these is critical to the quality of the school. The totality of the educational experience is built on continuity of growth in each of these four parts.

Program

In the two years of its operation, the school has developed a program containing a flexible curriculum responsive to the demands of a changing profession; a dedicated and hardworking student body whose numbers have increased from the original 40 to over 225; a committed and energetic faculty of ten architects intent on developing a school of the highest quality; and a building program now underway to provide dynamic facilities for the school.

The curriculum represents the organized part of the educational experience. Mississippi's School of Architecture will offer both the five year Bachelor of Architecture and the six year Master of Architecture. The student will be required to complete four years of professional courses. During his fourth year he may elect to apply for either the Bachelor or Master program. The fifth year will be a general year of transition to professional practice; the Master program will require two years of study in a defined area of concentration. Both degrees will be designated as professional degrees towards licensing.

The first-year program establishes a foundation in humanities, technology, and professional skills, with emphasis on the introduction to the language of architectural design. In the second year, the design program continues as an overview of the components of building design. The building system course is introduced to provide a basic knowledge of structural and mechanical systems. The study of architectural history provides the opportunity to understand the contextual framework of architecture as a response to a societal need and technical ability. The design sequence extends through the third and fourth years to provide the continuum of experience and application of theory in the building process. The third year introduces courses in architectural management and professional responsibilities, which continue for a four-semester sequence. Beginning in the fourth year, the student will designate an area of emphasis in (1) design, (2) management, (3) technology, or (4) historical preservation, to allow for growth and understanding in an area of interest and ability.

In the second term of the fourth year, the student will be involved in off-campus resident centers to provide maximum opportunity to study the development of building projects in the cities and towns of this state. These research centers are now under study and are expected to be operational by the spring of 1977.

However, a curriculum does not define an architectural school. The program of a viable and responsive school is the product of its total educational experience. The atmosphere established by the school must provide a rich variety of exposure and experiences. To create maximum interaction between students, an informal gathering entitled "Architecture Tuesday" is held each week (normally on Tuesday) for slides, films, talks by architects, and student project presentations. These meetings are augmented by the visiting lecture program which brings to the campus architects of national reputation as critics and lecturers. During this past year, Charles Colbert, Robert Stern, Myron Goldfinger, and Gunnar Birkerts all presented lectures to the student body. For special projects, practicing architects are invited to participate in presentations and reviews such as the vertical studio projects.

The stimulation for an exciting design program must come not only from bringing architects in to the school, but also from sending students out from the school to experience the spatial reality of architecture. A policy to encourage field trips has been developed that increases the circle of exposure with the progress through the program. The first-year student visits Birmingham, Jackson, Memphis, and New Orleans. The second-year student tours Columbus, Ind., Houston/Dallas, or Atlanta. The third/fourth year student then has the opportunity to visit the east and west coasts on alternating years. A student's understanding of architectural form must be a product of his experience — not only at the drafting board, but in his exposure to city form and the problems of the built environment. Both the visiting lecture program and the field trip opportunities are basic to a student's growth in his understanding of architecture, and have been a primary commitment of the school.

An equal commitment is to seek real projects and real problems, to deal with real people as real clients and to accept the complexity of the architecture of our time as evidence of the real world. Within a few weeks of the beginning of the school, the Biloxi Design Festival offered the opportunity to involve students in the civic and cultural life of Biloxi, in the design of a new library and museum. This unique program received national recognition and was followed by similar student involvements in a

Continued on page 18

a roof over their heads

by Peter Davenport
Associate Professor
of Architecture

In 1973 Mississippi's first school of Architecture was established at Mississippi State University to provide professional education for the state's future architects. Initially housed in a former dormitory, its rapidly growing enrollment required additional space in various facilities around the MSU campus. With construction now underway, the School will move into the first phase of its permanent facility in the fall of '76. Rather than request a totally new building, the S/ARC will renovate what was originally a dairy judging pavilion.

The Phase I renovation, executed by Evans/Eley Architects of Jackson, will be a demonstration to students and to the public of the potential for imaginative renovation in the face of today's inflationary building costs. The renovation will provide the space for design studios which is the heart of the architectural school. The studios will literally be "home" for the 225 students now in design. The renovation is not a "facelift" but will retain the quality of the interior open space with its exposed truss system and mezzanine levels. The majority of the work will involve mechanical and electrical renovation. A small library, and administrative area will be housed on the first level.

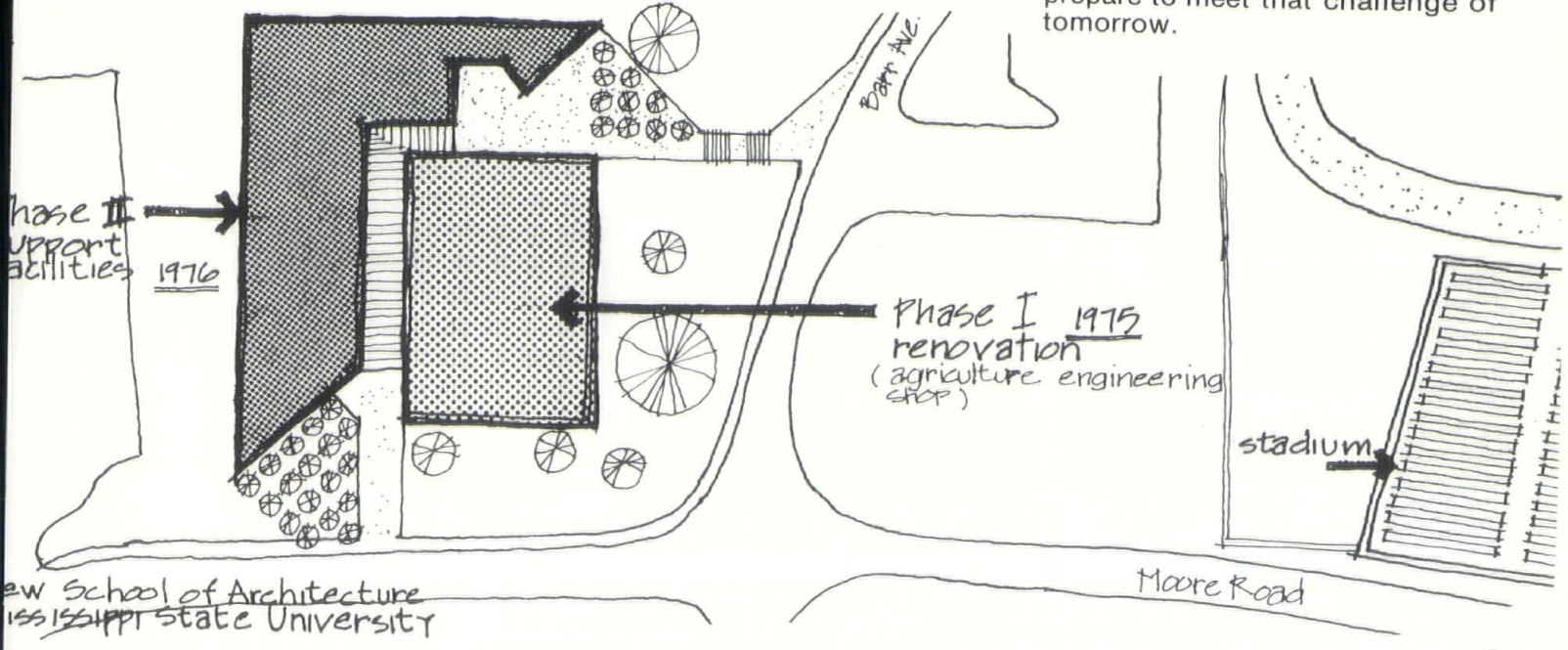
This "heart" now needs its support facilities in order to continue the development of the program. Phase II envisions an addition to the renovated building which will house a resource center, lecture room, exhibit and review area, seminar rooms, administrative/office area, and storage and preparation areas. Funds for Phase II are under request from the 1976 legislative session. Passage by the legislature is critical for the viability of the School, to be prepared for accreditation evaluation, to attract quality faculty essential to a professional school. The shape of Mississippi's buildings and cities of the future is in the hands of its architectural students of today.

- Rather than request a totally new building, the School of Architecture has accepted one of the older buildings on campus (c. 1930). The "recycling" of what was originally a dairy judging pavilion, will be a demonstration to students and to the public of the potential for imaginative renovation. Phase I (renovation) will provide the space for design studios which is the heart of the architectural school. This phase is now underway and will be completed by fall 1976.
- Phase II (support facilities) will provide the following basic facilities:

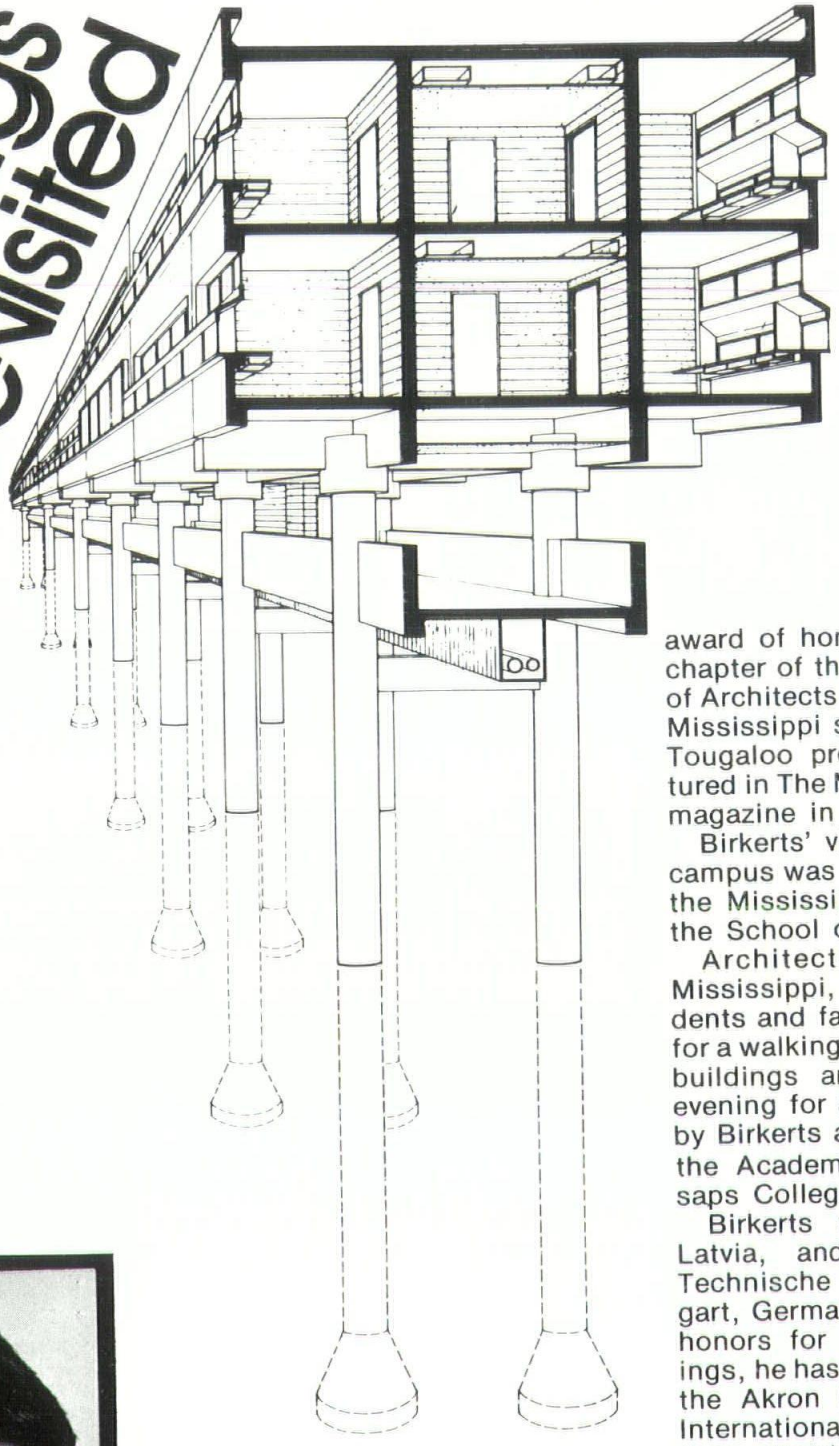
(1) Instructional Resource Center — library materials, films, building data, manufacturer's information, and reference, plan storage, samples.
(2) Lecture Room — for visual presentations and discussion.
(3) Exhibit and Review Area — for student project display, and discussion.
(4) Seminar Rooms — for design studio discussion and small classes.
(5) Administrative/Office Area — for faculty, and school administrative functions.
(6) Storage and Preparation — student projects, teaching tools, basic building storage.

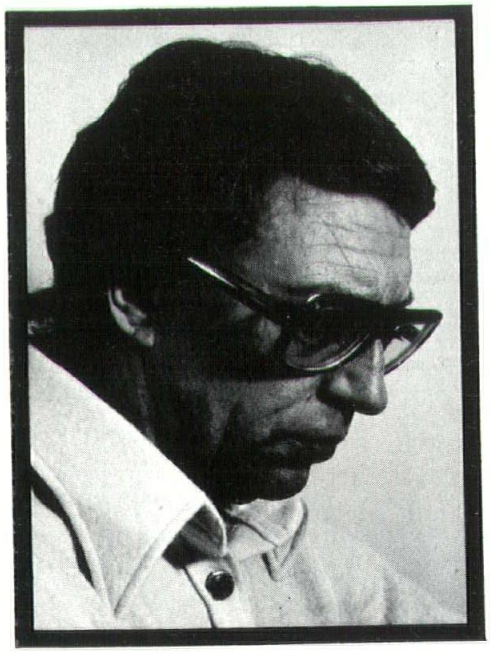
In order to continue the development of the program, to be prepared for accreditation evaluation, and to attract the quality of faculty essential to a professional school, it is necessary that the construction of Phase II (support facilities) immediately follow the completion of Phase I. The School of Architecture at Mississippi State University needs your help to provide the quality of education associated with the State of Mississippi's other professional schools of law, medicine, and engineering. The shape of Mississippi's buildings and cities of the future is in the hands of its architectural students of today.

They need your help today to prepare to meet that challenge of tomorrow.



Birkerts' buildings revisited





Gunnar Birkerts FAIA, the architect who designed the award-winning library and dormitories at Tougaloo College, returned to Mississippi March 26 to tour and discuss the buildings with members of the Mississippi chapter of the American Institute of Architects and students and faculty of the Mississippi State University School of Architecture.

Birkerts is currently a professor of architecture at the University of Michigan and received a 1974 award of honor from the Detroit chapter of the American Institute of Architects for his design of the Mississippi school building. The Tougaloo project was also featured in The Mississippi Architect magazine in 1972.

Birkerts' visit to the Tougaloo campus was jointly sponsored by the Mississippi chapter AIA and the School of Architecture.

Architects from throughout Mississippi, architectural students and faculty joined Birkerts for a walking tour of the Tougaloo buildings and reconvened that evening for an illustrated lecture by Birkerts at the Recital Hall of the Academic Complex at Millsaps College in Jackson.

Birkerts was born in Riga, Latvia, and educated at the Technische Hochschule in Stuttgart, Germany. In addition to his honors for the Tougaloo buildings, he has received honors from the Akron Institute of Art, the International Furniture Competition (Italy), the International Competition for Cultural Centre (Belgian Congo), the Latvian Architects Association, Progressive Architecture and Architectural Record magazines, the Church Architectural Guild of America, the Michigan Society of Architects, and the American Iron and Steel Institute.

He was named a fellow in the American Institute of Architects in 1970 and has exhibited his works of art in Italy, Brazil and the United States.

BELAUNDE speaks.

by Jill Wasson Stowe

Dr. Fernando Belaunde didn't plan to become the President of Peru.

He was an architect and, because of that, was interested in housing. His interest in housing grew to cover the city and then his country. It was this interest that led him to the palace of Peru.

What, then could be his message to Mississippians?

It may have been confusing to those at the Feb. 27 AIA meeting in Starkville to hear a speech so political and yet pertaining to architecture. But to Dr. Belaunde there can be no distinction. He said he has remembered from his education in the 1930's only that he was trained to study first a piece of land and second a family or a people.

He has never been able to forget this architectural approach and it was with this attitude that he ruled his country. He studied the land from a physical (rather than political) view and studied the whole mass of his compatriots.

What were his conclusions? Will the same approach be helpful to those of us working in Mississippi?

Dr. Belaunde was impressed by the crucial need for multi-national or continental planning. He believes that the U. S. must be concerned and that we must destroy the gap between the rich and the poor countries or tension and unrest will continue. Now is the time, he says, for us to coordinate our efforts with Mexico and Canada, our nearest neighbors.

But how many of us even consider coordinating our plans for buildings or signage with the people next door? We must think on a broader scale; we must think of the overall effect.

A building here or a building there is incidental. We must consider the long-range political and economic implications of our planning.

Dr. Belaunde praised what he called the "archaic system of mutual help"—accion popular. In a situation which is not fully monetary (such as Peru), there is the opportunity for "philanthropy of the poor" where the people by voluntary labor do great things. This is how the Incas successfully managed to govern their 2,000-mile-long territory. So money, then, need not be a roadblock.

He praised the United States for what he considers our greatest contribution to world planning—our "vertical" exploration with satellites. Dr. Belaunde also praised the School of Architecture at Mississippi State and said that Mississippians could expect great things from the imagination of the students soon to emerge from it. Hopefully we will realize the tremendous impact of their work.

An authority in international affairs and planning, Belaunde-Terry is noted for his democratic administration as President of Peru from 1963 to 1968. A military coup occured at the end of his term, thus interrupting the electoral process in which his constitutional successor was to be chosen.

Educated in Peru, France and the United States, his career ranges from practicing architect, regional planner, author, and professor to leader of Popular Action, the political party he founded in 1956.

For years he was dean of the faculty of Architecture in Lima and during his exile has been visiting professor at Harvard (1968-70), American (1971), Columbia (1972), Johns Hopkins (1973) and is currently teaching at the George Washington University, in the nation's capital.

His lectures cover the fields of inter-American relations, multi-national planning, the future of South America and Latin America's contribution to planning, housing and architecture.

Among many international distinctions he has received the distinguished Alumnus Award from the University of Texas, the honorary "Doctor of Laws" degree from Hamilton College, N.Y., the city of Lima's municipal award for "outstanding contribution in public housing," the gold medial at the Rimini, Italy, Biennale for his proposal of the marginal forest highway project, along the eastern slopes of the Andes, a multi-national idea launched during his administration in search of a "new habitat." He is an honorary fellow of the American Institute of Architects.



Dr. Belaunde (right) discusses the students' projects with Dean McMinn.

photo by George Stowe

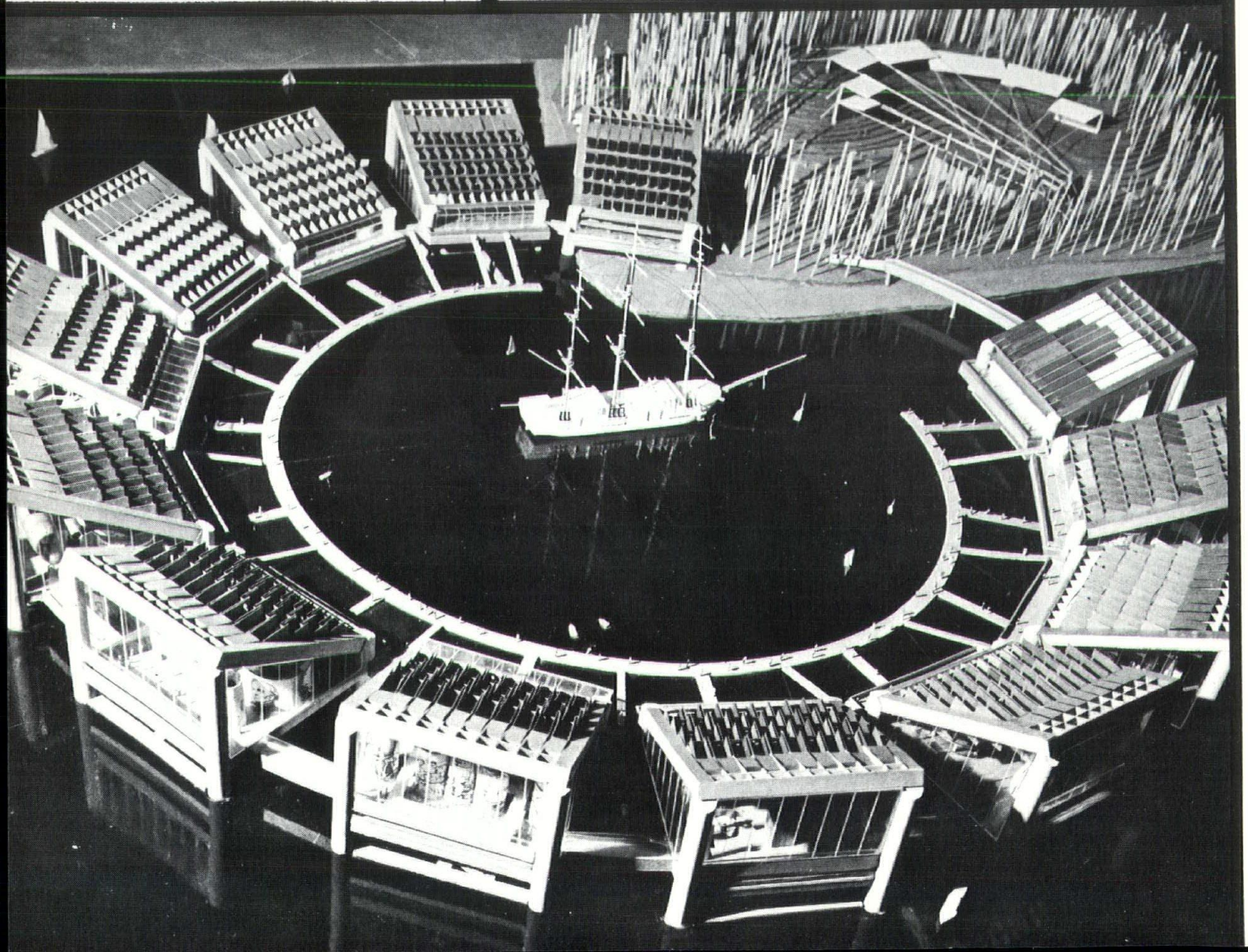
(*Right*) *The Arizona project reflects the Indian culture of that state.*

(*Below*) *The Washington State exhibit symbolically represents the flag showing the original thirteen colonies.*

(*Opposite page, above*) *The "hanging city" of the California coast was designed so as not to interfere with the natural setting.*

(*Opposite page, below*) *The key-off from the North Carolina exposition was indeed colorful.*





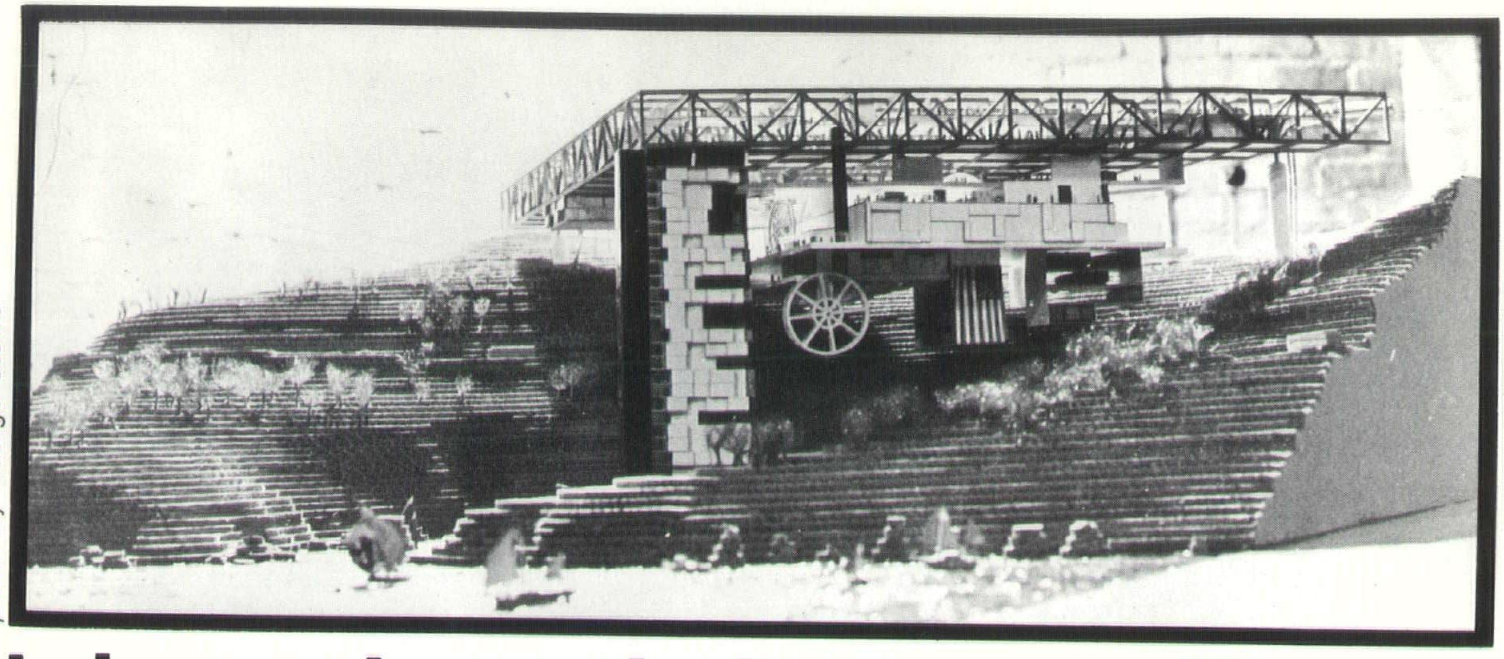
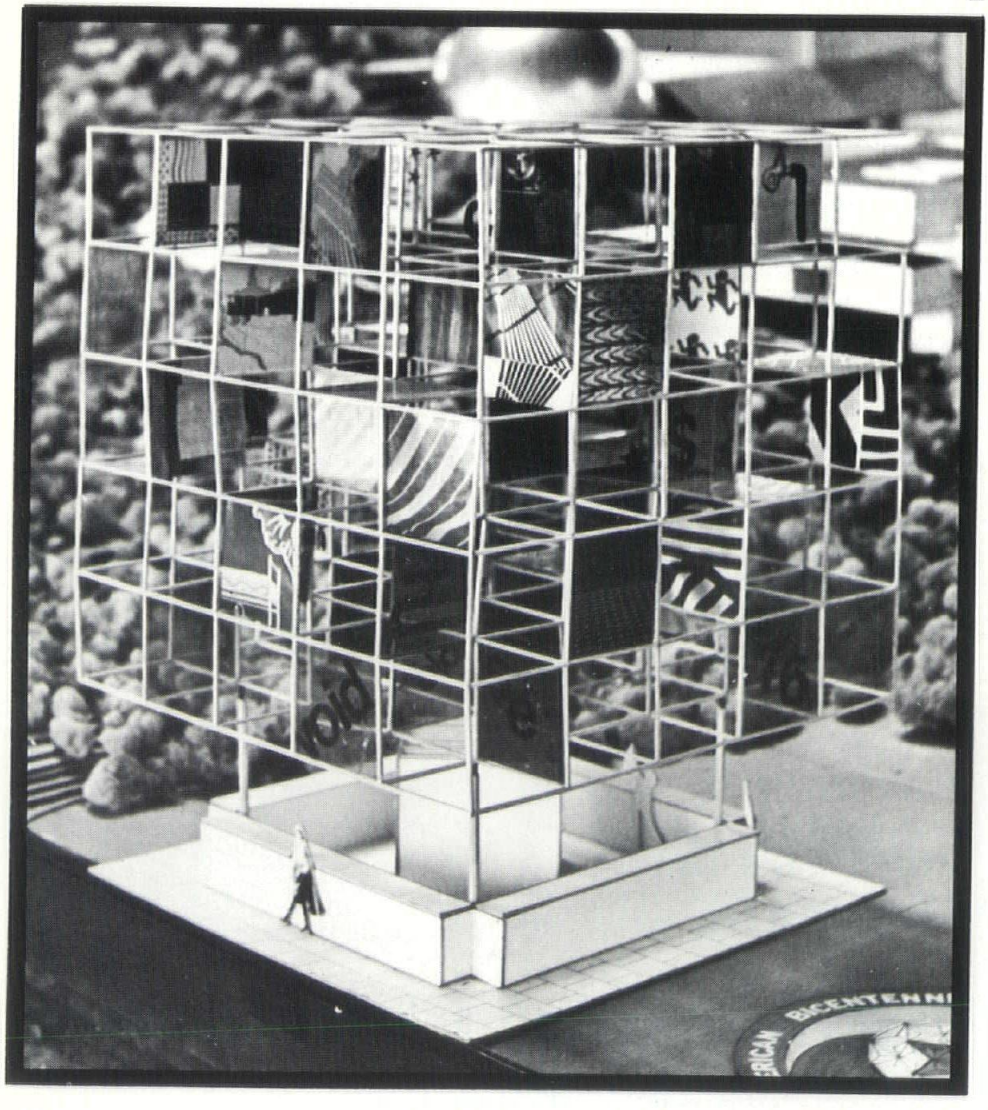


photo by George Stowe

bicentennial expositions

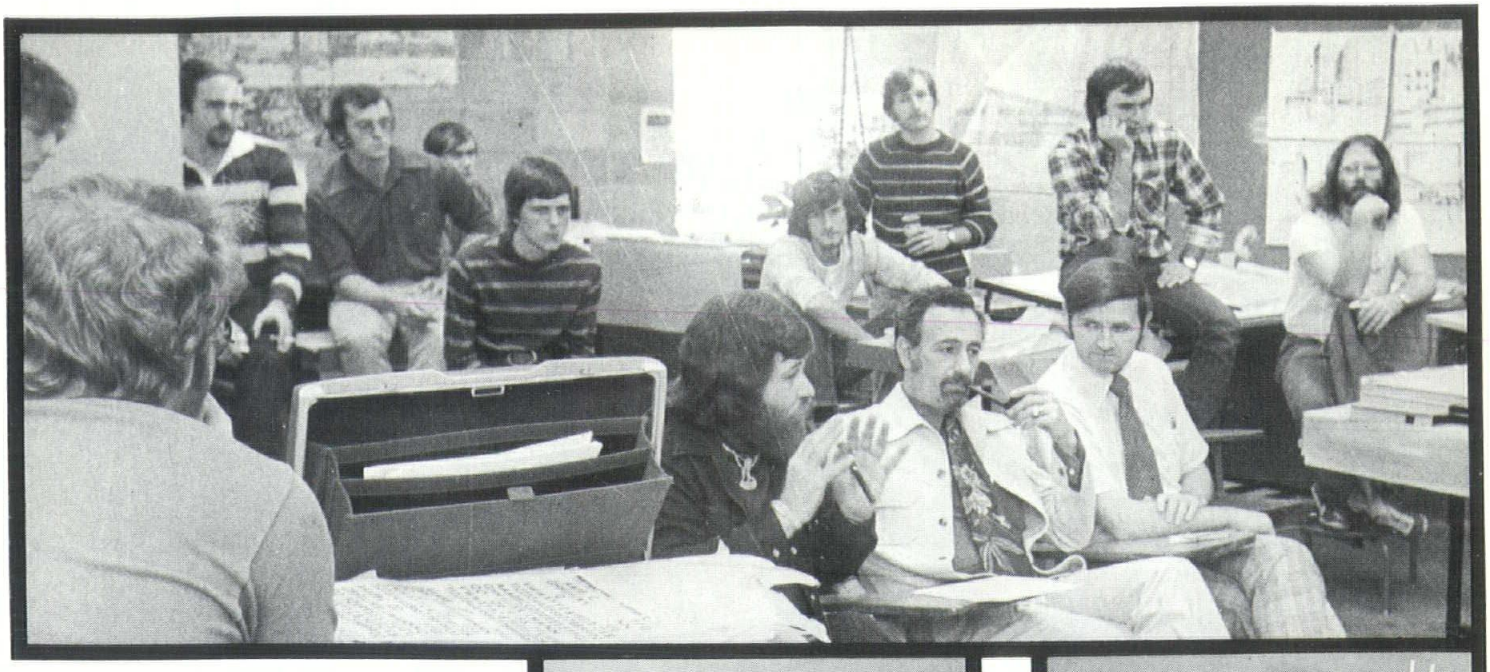


by Pierre Jampen
Assistant Professor
of Architecture

Bicentennial expositions for Arizona, California, Louisiana, Massachusetts, New York, North Carolina, Ohio, and Washington were recently designed under a unique vertical studio concept at Mississippi State's new School of Architecture. Faculty members trained (or well-travelled) in these states formed vertical studios composed of students from each class year. The entire School of Architecture focused for 2½ weeks on a common Bicentennial theme applied to eight vastly differing contexts.

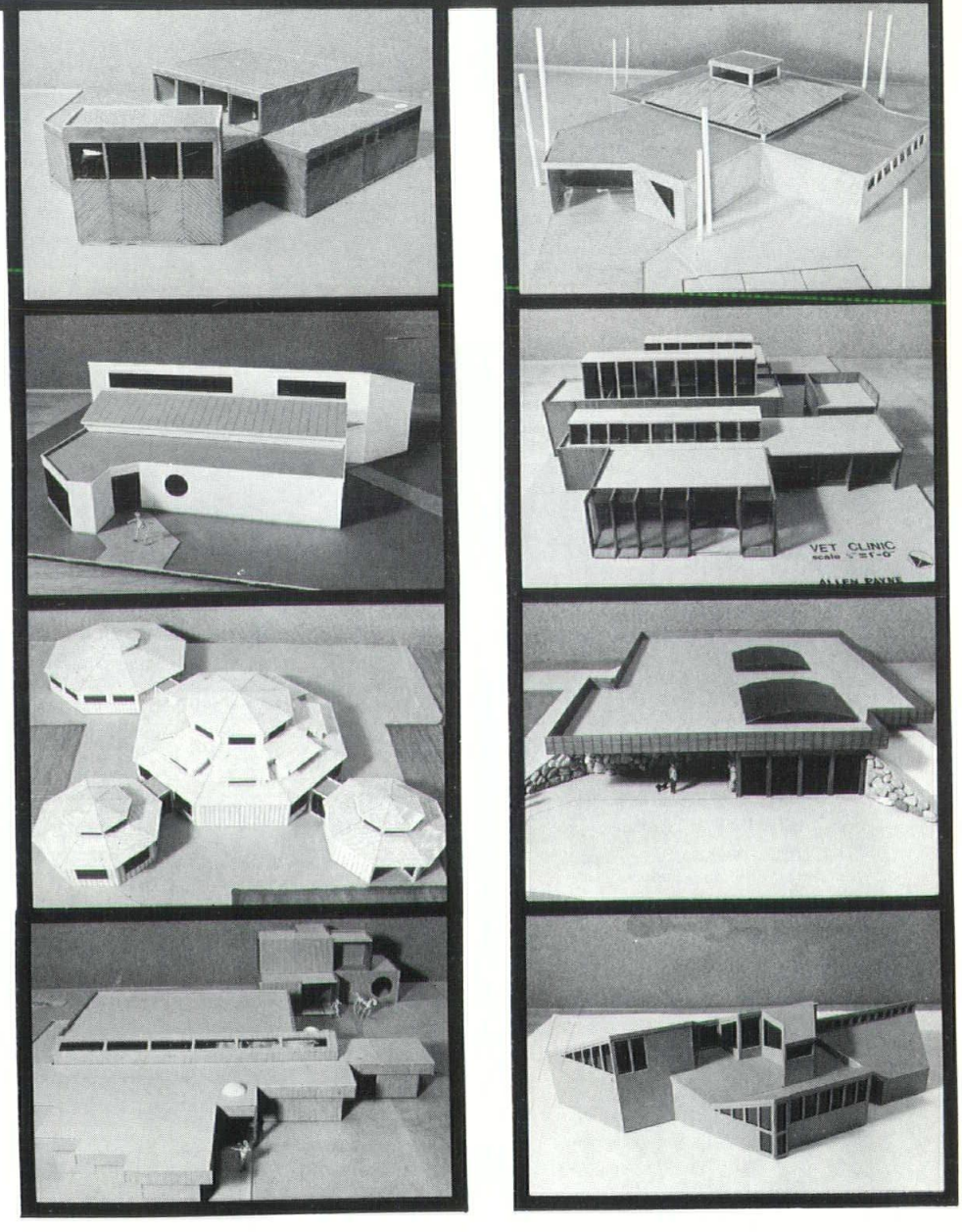
Benefits of this project included learning to work as a team, interaction of new and experienced students, and learning to design in a new environmental context. These were complemented by friendly competition among all faculty and students.

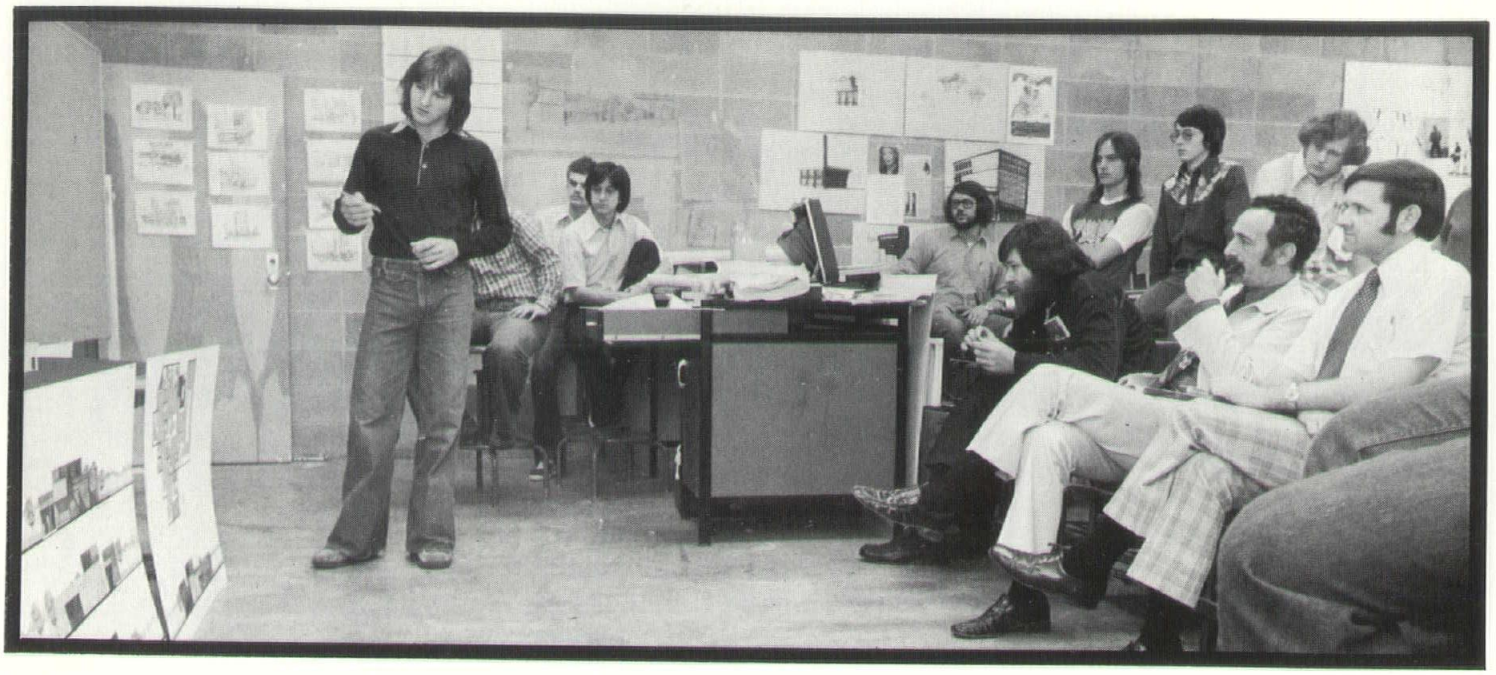
Jurors who flew in to evaluate the projects during an all-day, all-school presentation were architects Kemp Mooney of Atlanta, Neal Lacey of Dallas, William Allen of Ocean Springs, Francis Gassner of Memphis, and planner Don Irvin of Jackson.



vet

by Fred Frank
Associate Professor
of Architecture





To promote interdisciplinary communication on campus, the School of Architecture and the College of Veterinary Medicine at Mississippi State University pooled their resources to sponsor a six-week design studio project for third year architectural students. Dr. James G. Miller, D.V.M., Dean of the College of Veterinary Medicine enlisted Dr. George Shannon, D.V.M., in Meridian, to participate as "client" for whom students were to design a veterinary clinic. Dr. Shannon recently completed a new award-winning facility for his own practice.

Dr. Shannon was interviewed by the students, each of whom developed his own program for the clinic. The needs expressed were based on Dr. Shannon's own active large and small animal practice. Frederick R. Frank, Associate Professor of Architecture, selected the best program submitted which was edited for use as the design studio project program. The College of Veterinary Medicine served as a resource for identification of functions, equipment, and medical requirements. The students identified the key program requirements as: a facility to economize the time and movement of the veterinarian; representative of a "successful" practice; permitting maximum use of natural light; and permitting ease of cleaning and maintenance.

Professors Robert Ford, Peter Davenport, and Fred Frank (third year design critics) judged the solutions and selected a representative cross section to be further reviewed. Dr. Shannon participated in an open jury at which eight students made presentations. Dr. Shannon gave a vigorous critique of each solution, pointing out deficiencies, and responding to the many creative ideas generated. Students gained insight into the client-architect communication process and learned a great deal about the practice of veterinary medicine.

Dr. Shannon best expressed his delight in participating and his admiration for the quality of design work in stating, "I wish I had this experience two years earlier — before I built my own clinic." He said he would have incorporated many of the concepts and ideas that had been developed in the designs.

Dean William G. McMinn said continuing efforts will be made by the School to seek projects to involve the school with other colleges on campus and with others off campus to create realistic student design problems.

He expressed satisfaction with this joint endeavor with the College of Veterinary Medicine.

design research &



the king edward hotel

by Robert M. Ford, AIA
Professor of Architecture

A school of architecture, unlike other academic disciplines, finds research opportunities on a broad, applied basis rather than in narrowly defined laboratory issues.

For example, a project undertaken by S/ARC Professors Robert Ford, Dennis Ruth, and 26 third year students, is to find viable alternate uses for Jackson's historic King Edward Hotel.

The King Edward, once Jackson's finest hotel and known throughout the South, is today a building without a purpose. Despite seven years of vacancy, the King Edward represents a major physical resource with strong historical ties. A group of concerned Jackson citizens is even now attempting to have the building placed on the National Register of Historic Places.

When the King Edward was originally built, it benefited significantly from thousands of passengers who arrived daily at the nearby railway depot. Today, with rail traffic a mere shadow of the past, and with increasing reliance on airplane and auto transport, the King Edward is abandoned. Rooms once occupied by legislators, visitors to Jackson and wary travelers are now occupied by flocks of pigeons. The vitality which the area around the hotel once enjoyed has also suffered with closure of the hotel. Urban blight has begun to spread outward from the King Edward.

A deep concern held by S/ARC faculty is that we must conserve — not abandon — our built resources. The recycling on the Mississippi State campus of the old Agricultural - Engineering Motor Pool Building, as the first increment in facilities for the School of Architecture, attests to this concern. For similar reasons we feel that viable uses which relate to today's needs and unique conditions should be found for the King Edward.

Working under a $3,000 design/research grant from the Jackson Redevelopment Authority, with close liaison with Planning Director Donald Irvin and JRA Director Douglas Tuttle, the student - faculty group is exploring the design feasibility of "recycling" the King Edward for a variety of uses such as small apartments, combined office/apartments, retirement apartments, a convention center, a continuing education facility, a "vertical" shopping center, or as a new facility to house Jackson's city government.

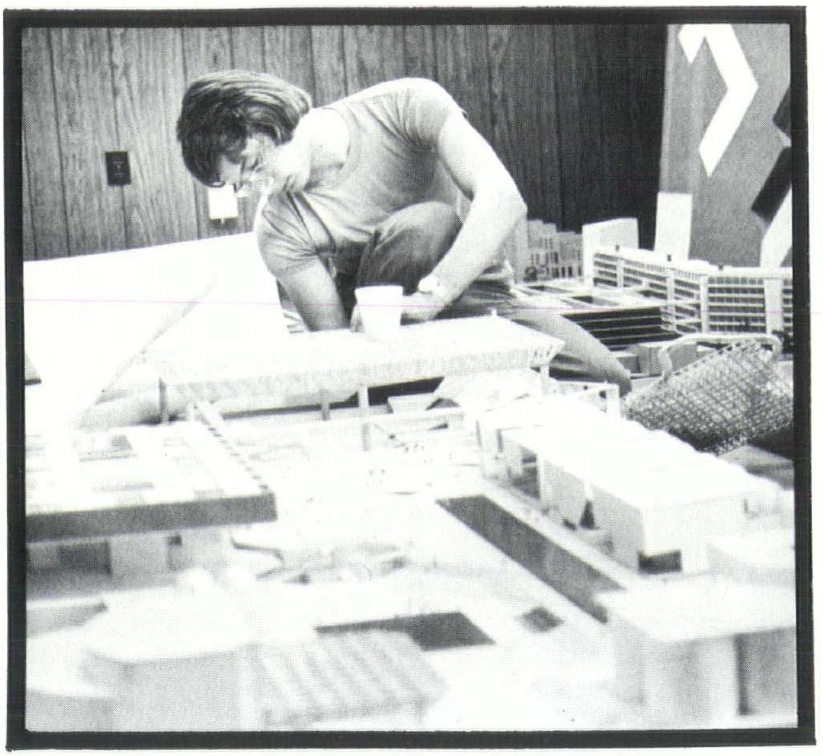
With the impending construction of the new 16 story Federal Office Building nearby, and recently proposed or implemented systems for improving traffic flow, pedestrian movement, flood control and land use, the King Edward once again finds itself in what will be a desirable location. Its basic steel frame, pile foundation, and brick cladding are quite substantial and deserve more than the wrecking ball.

In addition to exploring design alternatives for 26 ways in which the old hotel might be recycled, emphasis is being placed on designs which could minimize energy demands, relate more sensitively to solar orientation, and reduce energy consumption associated with transportation. In-town housing, the concept of centralized shopping instead of strip development, and concepts of mixed use such as offices/apartments can do much to minimize energy now lost to transportation.

Following presentation to planning and governmental officials in Jackson, three of the best proposals for reuse will also be submitted to a national "Energy Conscious Design" competition being sponsored by the American Institute of Architects Research Corporation. These projects will be included in a booklet distributed nationally to all AIA members.

This type of design/research represents one of the many areas where contributions can be made by students and faculty of the School of Architecture to the people of Mississippi.

By exploring design alternatives — which can then be implemented by members of the profession — our students involve themselves in the reality of their profession as well as the reality of their society and environment, making architectural education a relevant experience.



from a student's viewpoint

Work, work, and more work . . . Well, you stay busy anyway, even if it is enjoyable. That's sophomore design for you. Running around the studio "B.S.ing" with everybody, drawing a confusing "Lockhart," or hunting everywhere for wooden dowels or whatever the project has called for. I love it . . . to me achitecture has become a driving force in my life.

This is the semester you make the transition from completely abstract ideas to some real architectural projects. You feel like you're accomplishing more and learning as you work. Your work is still abstract from the point that all of the systems which make up a building have not yet been shown to you. Your sophomore year is your first encounter with the history of architecture. History gives you something to work from, ideas and problems that preceded you.

It's not all work, sometimes a field trip breaks things up. You travel with that "crazy bunch of folks" someplace where you are exposed to architecture of many shapes and sizes. The mind just seems to expand as you synthesize man and his environment into a form or shape. You party and have a good time and learn like you never have before.

Your grades (for some folks like me) might look unimpressive but that doesn't tell the real story. Your mind is growing, growing all the time. Stimuli from teachers and fellow students combine to feed your imagination and keep your mind turning and churning. Ideas, shapes, function all combine to point the direction you choose for a solution.

You become so tied up in a project you cannot sleep. You might stay up three nights in a row drawing, cutting, and glueing becoming more enthused and excited as you go. When that due date rolls in you always feel you want to change this or add that. You know, however, that another phase of learning must now come.

—Lantz Kuykendall
Second year student
Columbus

a synthesis of concepts

by Hank Hildebrandt
Assistant Professor
of Architecture

The first two years of design in the School of Architecture at Mississippi State University are spent establishing the foundations of architectural concepts upon which third, fourth and fifth years will be built. With the traditional design labs in the new school redefined as a 'synthesis' of architectural concepts, all five years will emphasize image, space, function, order, geometry, enclosure, and context.

Each year's study (in addition to dealing with all concepts) will specialize in specific concepts according to its level of complexity. The five-year design program is outlined with the first year being an introduction of architectural definitions and establishing basic necessary skills; the second year containing an overview of all concepts; the third year, a discipline attitude; while fourth year is a synthesis and fifth a specialized direction.

First year design is the concern to establish in the student a strong background of drawing skills, as well as model building and a sense of craft or pride in his work. Drawing is taught as a design procedure, and not just a presentation technique. Freehand perspective drawing is particularly stressed, in which the student utilizes it as part of the design process in dealing with three-dimensional objects. During this first year a large vocabulary of design terminology is introduced and defined to the student. The terminology is presented by architectural examples, combining historical examples of antiquity with contemporary works.

Concepts of light/texture and color are presented as well as important principles of solid/void, figure/ground relationships. The securing of drawing skills, being introduced to a design terminology and design principles, concepts of sequential space and the nations of progression of space, are introduced. This phase provides a bridge connection into second year design. The first year program also touches structural principles, human dimension concepts of context, image, and function.

Second year design expands upon first year introduction as an overview of architectural concepts. The connection between first and second year is with the emphasis of space; spatial progression and spatial transition. The program is then organized into the concepts of order, geometry, context, image and function, and each is explored in depth. Order and geometry are stressed during this year, with order and context becoming the connecting principles carried on into third year.

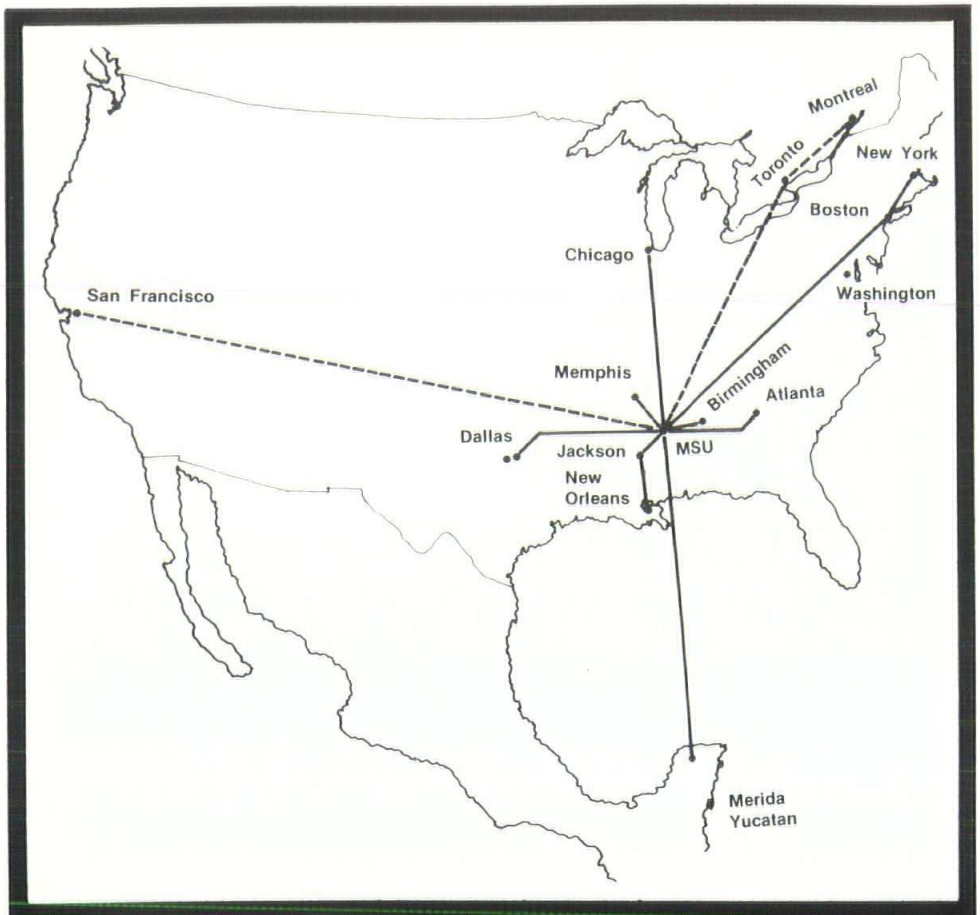
a view of history

by Mike Fazio
Associate Professor
of Architecture

The study of architectural history, in order to be meaningful, must relate to a student's consciousness of how buildings were designed and why they took on their resulting form. Furthermore, history must be a continuum with a concern for past, present, and future, all overlapping. The history program within the School of Architecture at Mississippi State University seeks to accomplish these goals through several means.

The coursework series lasts four semesters and spans from primitive times to the present with emphasis on the 19th and 20th centuries. Outside projects concentrate on developing student drawing and model-building skills and on the design-reverse process of looking at a structure and understanding the parameters that formed it. Bulletin boards on historic resources and travel are kept current in Freeman Hall. The former publicize such organizations as local historical architecture (such as in Columbus, Miss.), the Society of Architectural Historians, the National Trust for Historic Preservation, and the Historic American Buildings Survey.

In the case of the latter, third-year student Ruthie Wiley participated last summer in Jacksonville, Fla., where she made measured drawings of historic buildings. Student field trips are intended to emphasize local architecture, especially the vernacular, with forays to such spots as New Orleans and Natchez. The intent is, ultimately, to have itineraries on file for as many nearby areas as possible, to encourage individually motivated travel.





Mississippi State University sophomores who toured Chicago during the spring break as part of the School of Architecture program were (from left) Stephen Overcash of Starkville, Mark Campbell of Columbus, George Johnston of Yazoo City, Betsy Anderson of Corinth, and Jeff Barnes of Jackson.

and away we go...

For sophomores and juniors at Mississippi State's School of Architecture, spring break meant architecturally-oriented tours of New York, Boston, and Chicago.

The junior class toured New York and Boston to look at contemporary and historic buildings such as Boston's new City Hall, the State House, the Christian Science Center Plaza, King's Chapel, the Old West Church, Boston Public Library, and Harvard University. The tour included examples of the work of Bullfinch, I.M. Pei, H.H. Richardson, McKim, Mead and White, Walter Gropius, LeCorbusier, and a number of other architects.

In addition, the class visited many architectural firms, including the offices of Skidmore, Owings, and Merrill; Hugh Hardy and Associates; and Myron Goldfinger and Associates. Hardy and Goldfinger have been recent guest lecturers at architectural classes on the Mississippi State campus.

The sophomore class visited major architectural firms and viewed examples of historic and contemporary architecture in Chicago. This spring's tours were part of a continuing program designed to give architecture students first-hand knowledge of developments in their field on both a national and regional level.

Each year freshman students are sent to nearby cities, such as Birmingham, New Orleans, and Memphis. Sophomores visit cities in the midwest, and juniors visit the east and west coasts. Before the students go, they are required to study the cities they will visit and report to their respective classes upon their return.

input for Ocean Springs

by Jim Barker
Associate Professor
of Architecture

The City of Ocean Springs, Miss., invited the School of Architecture to participate in the organization and design of a new activity center for its community. The city was interested in generating a number of ideas and felt that architecture students were a good source for ideas. A group of 15 students took on the project in the spring semester of 1975. The project was broken into two tasks: one, to decide what activities could be accommodated in the facility within a given budget; two, to design the facility on the site recommended by the city council.

A number of trips were made to Ocean Springs during the project. The beginning trips helped to show both students and citizens that only a limited number of activities could realistically be accommodated in the facility within the city's budget. Priorities were set by the citizens of Ocean Springs as to which activities they felt were most important to the city. Each student took this information and designed a building that would best fulfill the needs of the citizens. A final trip was made to Ocean Springs when the designs were completed. Fifteen models and 15 sets of drawings were displayed in the city for the citizens and city officials to view and respond to the ideas. The results were impressive.

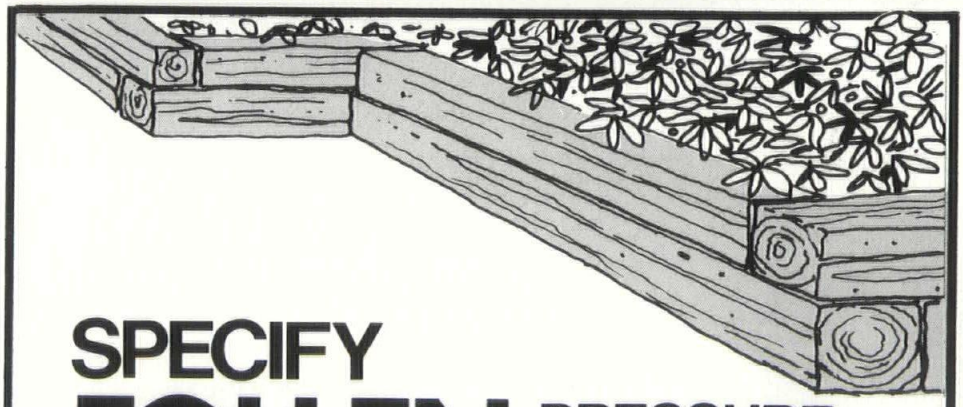
The most important result from the project was that it was a good learning experience for the students and for the people of Ocean Springs. A great number of good ideas were generated, and it is hoped that Ocean Springs will have a better activity center as a result of the efforts by the School of Architecture.

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Continued from page 3

community center design for Ocean Springs and branch bank studies with two leading banks in the state. Presently underway is a project to study the reuse of an abandoned hotel in Jackson. These projects offer new concepts and ideas to the public, not professional services. They do provide a realistic context for the study of architecture. A forestry school must have its woods and trees for study and the school of agriculture needs its fields for experimentation. Similarly, a school of architecture must use the cities and towns of its state as its teaching laboratory. Changing city images, the visual chaos of rapid and uncontrolled development, evolution of community form, historical monuments and vigorous images of the past contrasted to contemporary expression and the dynamic force of the new, encourage students to look for fresh approaches and new direction for a world they will inherit. This helps to establish values and a foundation of professional judgment: this is what the program of a school of architecture is about.

Faculty/Student

There has been a sense of adventure for the student and faculty alike of the new school, and the school has been fortunate in the quality of both the faculty and the student body. There has been a commitment and dedication to establish a school of the highest quality, one that the profession and the state can be proud to call its school of architecture. The faculty represent varied geographical and educational backgrounds but are all registered architects, determined to set the highest standards of professional performance for themselves and for their students. Beginning with an initial faculty of four, the faculty now numbers ten and expects an additional three members to meet its commitments for the next year. It is a sense of measure of the faculty that each has continued to seek a means of professional practice to insure his personal growth and expertise since joining the faculty. The viability and excellence of the faculty can only continue so long as opportunities for practice can be developed. The atrophy of any professional school begins when any member of its faculty divorces himself from the practice of his profession.

The devotion of the faculty has been well met by the energy of the student body. They have accepted all challenges and produced results with professional pride in their accomplishments. With no model or older students in classes more advanced, the students have taken on complicated projects, expressed their ideas and concepts in clear and articulate terms, and given visual and graphic evidence of exciting architectural forms developed from a logical and sound base. At a sacrifice of time — nights, weekends, and sometimes normal college pursuits — they have met difficult deadlines and balanced conflicting demands. There is a uniqueness to the beginning classes of a new school, a sense of sharing and a closeness never known in older schools.

If these initial classes continue to develop as they have during the past two years, Mississippi may well be proud of its first classes from its new school; and the profession of the state can share in the knowledge that these future architects will have the tools and skills of their profession, an understanding and ability in the development of form responsive to the needs of society, and a sense of personal responsibility to the process by which buildings are created.

From the original 40 students, the enrollment has grown to over 225 in the fall semester of its third year. This is evidence of interest in the profession within the state, and confidence in the school to provide a professional program. Rapid growth has created problems and made excessive demands on the university and on its faculty and resources. At the present time (spring 1976) there are 26 students in the third year class, 45 in the second year group

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and 60 in the first year group. In addition, there are 75 students enrolled in the school waiting to enter the design sequence. The school has received over 100 applications for admission to next year's beginning class, and the quality of the applicant continues to increase.

Facilities

The school was located initially in Freeman Hall, a dormitory with minimal changes to accommodate the new school. The increase in enrollment rapidly exceeded the space available to the new school, and in its second year the school was allocated temporary space in unfinished classrooms in the administration building. The division of spaces is most undesirable and has presented continual problems to the development of the school. During the spring of 1975, the university made a request for renovation funds in the amount of $358,940 from the State Building Commission, to provide for Phase I of its building program. With the renovation of this building now underway, completion is expected in the fall of 1976. This facility will provide design studio space for the entire school, temporary offices and a library/resource center. Phase II will provide the areas required for the basic program of an architectural school. Funds for Phase II are presently being requested of the 1976 Legislature.

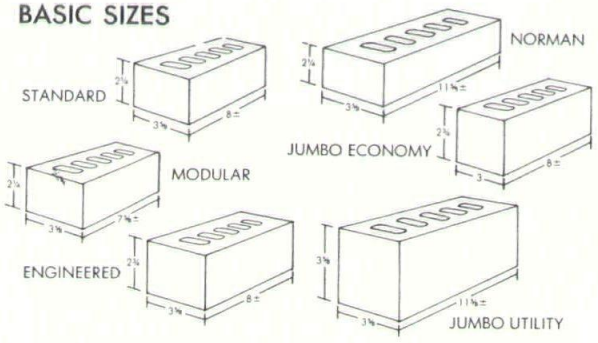
A student in architecture has a unique relationship to the building. The hours, afternoons, weekends he spends at his drawing table, the sunrises he has watched and the mad breaks in the late hours, all create an affinity seldom known by other academic disciplines. Each student is assigned a drafting table for his individual use; this becomes his second (first?) home and it is with that spot that he identifies and personalizes. The uniqueness of the educational methods required in architecture necessitates presentation and review areas, associated to the drafting areas; it requires library and resource materials immediate to the drafting areas; and it requires space for exhibition for

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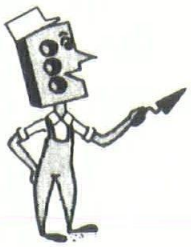
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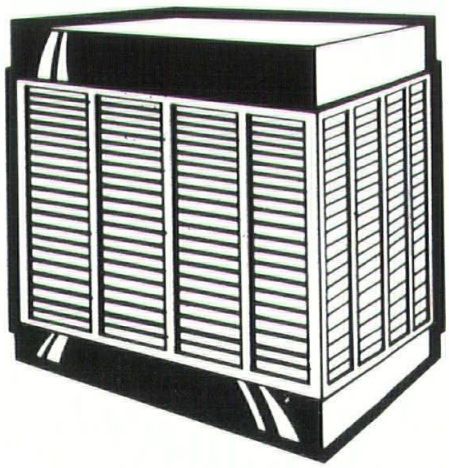
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all students. The visual nature of the subject requires adequate capabilities for projection in lecture rooms and essential storage areas. These functions are integrated into the design studio activity and are basic to the operation of a school of architecture.

The State of Mississippi has made a commitment to the professional education of its future architects. Its students and faculty have made a commitment to develop a program of the highest quality. That commitment must have adequate support and facilities to continue the growth and development of a school whose foundation is so carefully laid. To continue to attract qualified faculty and students, to insure the accreditation of the program, and to make a reality emerge from that dream, is to accept the commitment of its students, faculty, profession, and the citizens of Mississippi to a school that gives substance to its newness and meaning to its heritage.

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Cover

This issue's cover sports a familiar bird . . . and serves as a reminder of the approaching Mississippi Chapter AIA Convention in Biloxi. Typography by Janice Stevenson.

Four

This year's convention is given advance coverage by the editors. A particular highlight . . . free sailing, compliments of Capt. Ken Tolliver of Delta Design Group, is detailed.

Six

Thanks to Chapter President Joe N. Weilenman AIA, we all have a chance to appreciate the happenings at the AIA National Convention held recently in Philadelphia, Pa.

Seven

Nicholas H. Holmes, Jr. AIA discusses "Architectural Continuity" . . . and its vital role in preserving America's inner city.

Eight

Contributing Editor Priscilla K. Nash of Greenville offers an exciting photo essay on Under the Hill Saloon. It reveals that Silver Street in Natchez has listened to Mr. Holmes.

Ten

Jacinto, Mississippi also believes in architectural continuity. Take a look at what makes this small town so special.

Eleven

Mississippi State University offers us a sneak preview of their College of Veterinary Medicine . . . expected to be completed by 1980.

Sixteen

Here's your big chance to become a lucky winner. The editors are offering a free Windjammer Cruise to its readers. All it takes is your participation in the publication of **The Mississippi Architect.**

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It's Time for a Land-Use Plan

by Paul F. Roberson AIA
Editor

Many Americans have, in recent times, been active and aggressive in trying to influence various bodies of government to legislate protective measures for what is left of our natural world. Ecology and conservation have been words to rally around and fire once-timid souls into frenzied defense of everything from endangered species of snails to mountains. After several years of carrying this fight to silly extremes and often failing completely to admit that man has a legitimate right to survive, and he must do so mainly by exploiting nature, we probably should realistically reflect on the following probability. If it comes down to a matter of survival for man or the black bear, then the bear will be the first to go. The confrontation between western man and nature, however, doesn't have to be that grim or final.

Unfortunately, we don't have time to wait the generations necessary to breed into ourselves the respect for nature that recognizes it as an equal, and not as just a natural resource. We in the South now face a mass shift of population and industry from the tired cities of the East and Midwest into our area. Our water, land, and people are going to attract a lot of good and bad development.

If we are to retain some aspects of our society that are worthy of conservation, our region must start an inventory of our natural resources and land capabilities, and begin an intelligent search for a way to regulate their use as well as protect them from misuse. To this end we believe that it is time for our state to consider a comprehensive land-use plan, coordinated with our neighbor states. We say start now, for it will probably take several years to develop an effective plan that our people will accept.

We all resist government regulation as foreign to our ideas of property rights. But if we don't develop our own self-imposed means of handling the problem of having large areas of land wasted on development that may not be the best or highest use, then it will be for future generations to live with a harsh land of obsolete strip development and dead waters.

Our state is doing some of this now, but only in isolated, uncoordinated efforts. We have only recently become aware of dangers of unrestricted strip mining after vast areas of other states have been ravaged and left unreclaimed and useless. We have accepted air and water pollution controls . . . why not laws that protect our land from ourselves?

The state of Vermont has adopted a simple, effective, unoppressive land-use plan that identifies various areas of the state and their natural resources. It leaves the power of enforcement largely in the hands of the people who live in these regions, and keeps state and federal government out of it. We think that Mississippi should start studying such a plan.

Letters to the Editor

To the Editor:

I take this opportunity to express appreciation for the splendid special issue of **The Mississippi Architect** magazine.

Your support of the new School of Architecture is helpful in a material way, but it is also an inspiration to all of us who are here at Mississippi State University. We are most grateful for your support.

Sincerely yours,
William L. Giles
President
Mississippi State University

The U.S. Senate has taken the first step toward making this a nation of energy efficient buildings.

One week ago the Senate overwhelmingly approved a bill to stimulate the application of known but largely unused techniques that can dramatically reduce the energy now wasted in the built environment.

Today, these same issues are up for an even more crucial vote in a Senate-House conference.

The Senate-passed legislation should be accepted. It would authorize the federal government to:

- Guarantee loans for energy conservation investments in homes and larger buildings.
- Repay a part of such loans.
- Make grants to low-income homeowners for the insulation of their dwellings.
- Pay a quarter of the cost of residential devices for harnessing such renewable energy resources as sun and wind.

In addition, the bill would authorize the development of standards, to be embodied in state and local building codes, to facilitate the design and construction of energy efficient buildings.

For these initiatives, the Senate has earned the wholehearted thanks of the 26,000 members of The American Institute of Architects, and of every other American who still believes there's an energy crisis.

By 1990, measures like these could yield a savings of 12.5 million barrels of oil a day!

We of the AIA know this from the findings of a two-year study during which we calculated the energy lost through the nation's traditionally profligate, energy-intensive methods of design and construction.

The study was grounded in three convictions, drawn from our collective experience in the design of every conceivable kind of structure, from airline terminals to zoos:

1. At least one third of the nation's total energy is consumed by the built environment.
2. The energy used in the construction and operation of new buildings could be reduced 60 percent through energy-conscious design.
3. A saving of at least 30 per cent could be achieved by making existing buildings more energy efficient.

The savings are manifestly feasible. Within 15 years they could amount to as much oil every day as the nation's 104.7 million passenger cars now use every three days. That's as much energy—12.5 million barrels of oil a day—as the projected 1990 production of any one of the prime energy industries—domestic oil, nuclear fission, or coal.

The cost? We estimate up to $1,045 billion over 15 years; a sum significantly less than the value of the energy now being wasted.

Clearly, then, it is in the public interest to propose as a key element in a comprehensive national energy policy:

A nation of energy efficient buildings by 1990.

The current and seemingly abundant supply of foreign oil must not blind us to the urgent need for such a policy. We must still move aggressively to reduce our dependency, not merely on overseas sources but on fossil fuels.

To do this we will obviously need more than legislation.

Successful execution of a national policy will require the cooperation of that broad segment of the economy responsible for the built environment—financial institutions, developers, the building trades unions, engineers, the designers and manufacturers of building materials, and, of course, architects. It will also require the enthusiastic support of the federal establishment, beginning with the White House. (The present Administration has been far too obsessed with the supply side of the energy crisis.) The cooperation of state and local government is essential.

No one can go it alone.

No single institution or profession should or could carry out this strategy singlehandedly—or even try to dominate the process. But the AIA is ready and eager to coordinate the effort. We have no illusion that our extensive research and careful deliberations contain the last word on energy conservation in the built environment. We're interested in other ideas; we have more of our own to share.

If you'd like a summary of our study report; if you want more information about the policy we're proposing and would like to help develop it further and put it into effect—write:

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Convention 6
Mississippi AIA

Come one, come all, to the Mississippi Chapter AIA convention in Biloxi! Convention Coordinator George Peenstra has spent many hours putting together a convention he assures us will be "loose," if nothing else.

The convention kicks off at 5:30 Thursday, August 26, with a welcome party sponsored by the Biloxi Chapter. All conventioneers are urged to mix and mingle in Gulf Room A at the Sheraton-Biloxi. On display will be Mississippi State University student work and the entries for judging in the AIA Awards. (Pick the winners before they're announced!)

We'll hear from a representative of Mississippi State University on Friday morning . . . who'll fill us in on what's happening at MSU's School of Architecture.

After a coffee break, there will be an ethics discussion. This gathering, an important part of the convention, will begin with a talk by J.J. Champeaux AIA, AIP. Mr. Champeaux, of the Lake Charles-Lafayette (La.) firm of Barras, Breaux, and Champeaux, is a member of the recently-formed AIA Ethics Task Force. He is also president of the Southwest Chapter, Louisiana AIA, and past president of the Louisiana Architects Association.

The Ethics Task Force is presently trying to get some grass roots opinions on the important issues facing the AIA . . . so after Mr. Champeaux tells us about the four Task Force meetings already held, the floor will be open for discussion.

Also on Friday we'll hear from Dixie Lee Etheridge, Miss Wheelchair America. Miss Etheridge will discuss architectural barriers to handicapped persons.

The Sponsors Lunch is going to be held at Robbie's, in Ocean Springs. Robbie's is owned by William R. (Bill) Allen, president of the Bay St. Louis Chapter. We are assured this was decided by a consensus of the group and was not Bill's suggestion!

There'll be a bus to the Gulfport Yacht Club leaving the hotel at 6:30 Friday night, to take one and all to the wine and cheese welcome party. Not only wine and cheese, but a seafood buffet, will be the features of this get-together.

At 9:30 that night is the boat trip back to Biloxi, leaving from the Gulfport Yacht Club dock. All kinds of things will be happening on the boat trip . . . a Dixieland band, free drinks, hoopla and dancing girls (?)!

After this boat trip, we hope some people will show up at 9:00 Saturday morning for a business meeting headed by our president, Joe Weilenman of Greenville. As the morning progresses, we'll hear reports from the Gulf States, Architectural Secretaries Association, Student Chapter of AIA, the Mississippi State University School of Architecture, and NCARB.

After the Saturday morning business session will come a very important discussion that we hope will involve many conventioneers. This is a discussion of the possible separation of the North and South chapters of the AIA. To split or not to split—to grow or not to grow . . . every member of the AIA will be potentially affected by this discussion.

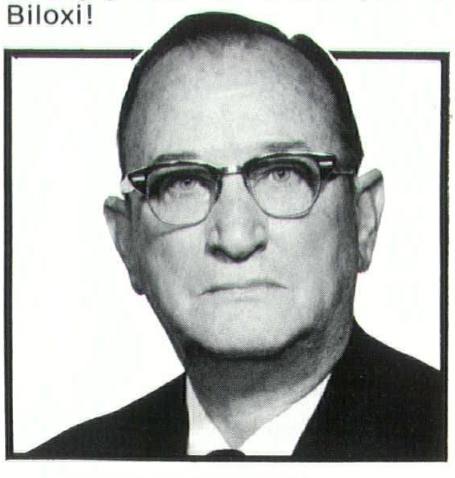
Our Saturday night social hour is from 7:00-8:00. This social hour leads in to a sure convention highlight—the Awards Banquet. The moderator for the 1976 Awards Banquet will be Bill Allen AIA of Bay St. Louis. President Joe Weilenman will give the welcoming address.

Featured speaker is Dr. O.L. Hargis, minister of the Central Christian Church, Hattiesburg. Dr. Hargis holds the degrees of Associate of Arts, B.S., Bachelor of Divinity, and Doctor of Theology. He is a past president of the Regional Assembly of Mississippi Christian Churches, a member of the Lions Club, a veteran, and a former pastor of churches in Arkansas and Texas.

Dr. Hargis came to Mississippi in 1962, and since then has clocked over 1200 speaking engagements . . . so we can safely guarantee an entertaining after-dinner speaker in Dr. Hargis!

To climax our 1976 Convention, the AIA Awards will be given by Samuel Kaye AIA, Columbus, Miss. We'll all be glad to see our hard work, and the hard work of our fellow architects, rewarded and recognized.

This is a brief run-down of the events and highlights of our convention . . . so come prepared to enjoy and learn. See you in Biloxi!



Dr. O.L. Hargis

Ship Ahoy!

If you hark to the call of the offshore wind, or if the feel of the wind in your hair and white sails fluttering above your head brings out the Jack Tar in you, then take advantage of some sailing hospitality at the convention.

Delta Design Group, Inc., the graphic design agency that is largely responsible for the production of **The Mississippi Architect** magazine, has issued an open invitation to all our members and their spouses to come sailing aboard Delta Design's big sailboat.

The sailboat, named INVICTA, is kept in slip 129 at the Broadwater Beach Hotel Marina and it will go out at 10 a.m. and 3 p.m. on both Saturday and Sunday during the convention. There will be snacks and refreshments aboard, courtesy of Delta Design Group. The boat can carry six passengers in comfort. It has a spacious cabin, a head (bathroom for you landlubbers) and an awning to keep off the sunburn.

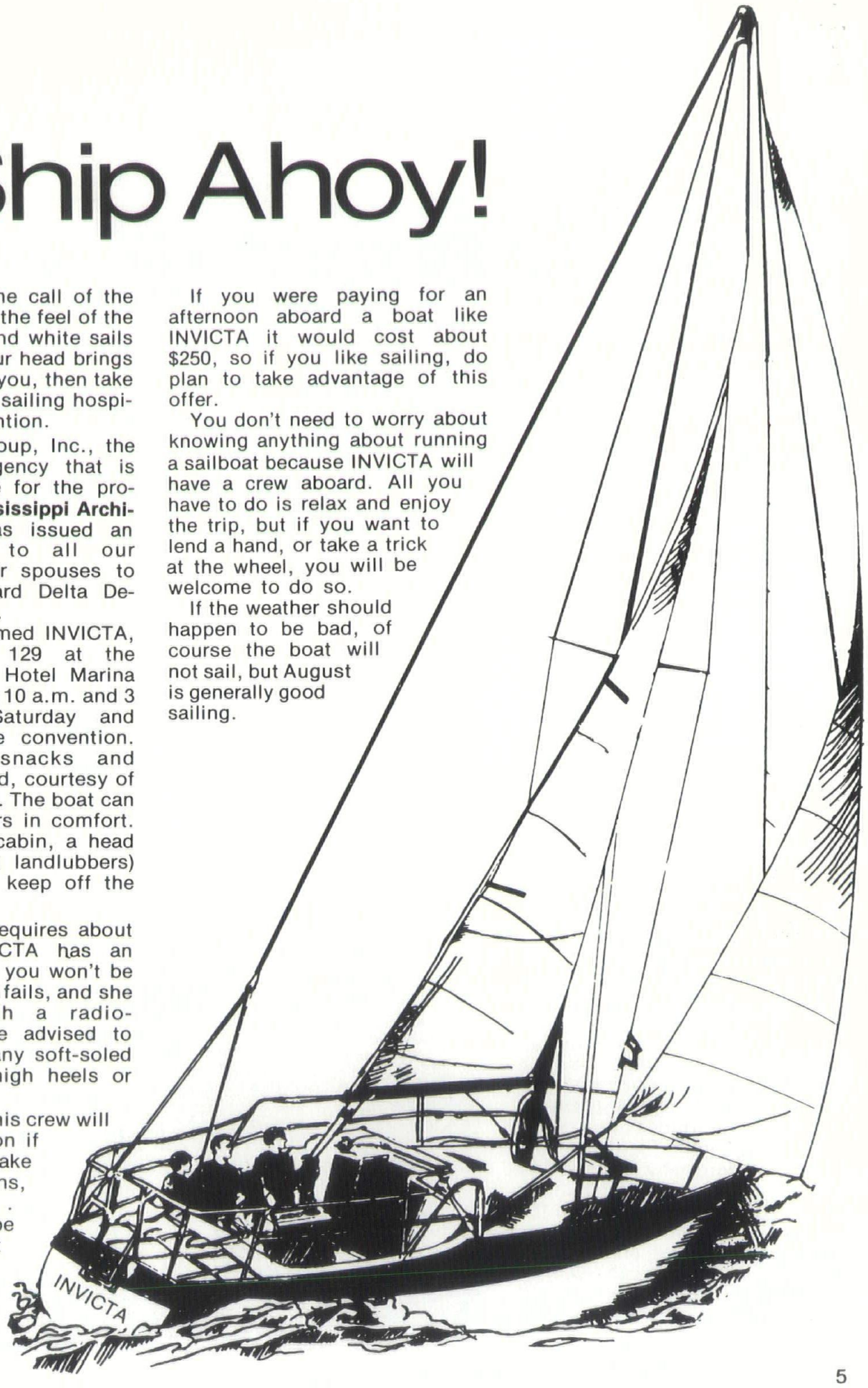
The sailing trip requires about three hours. INVICTA has an auxiliary engine so you won't be stranded if the wind fails, and she is equipped with a radio-telephone. You are advised to wear deck shoes (any soft-soled sneaker . . . no high heels or clogs please).

Ken Tolliver and his crew will be at the convention if you want to make sailing reservations, or just show up . . . in that case it will be first come, first served (they can always take an extra to avoid breaking up couples).

If you were paying for an afternoon aboard a boat like INVICTA it would cost about $250, so if you like sailing, do plan to take advantage of this offer.

You don't need to worry about knowing anything about running a sailboat because INVICTA will have a crew aboard. All you have to do is relax and enjoy the trip, but if you want to lend a hand, or take a trick at the wheel, you will be welcome to do so.

If the weather should happen to be bad, of course the boat will not sail, but August is generally good sailing.



The 1976 AIA National Convention

by Joe N. Weilenman, AIA

By now you know all the official reports of this year's convention. I will therefore dispense with the obvious comments about the ethics issue being tabled, the resolutions, and Matt running a close second.

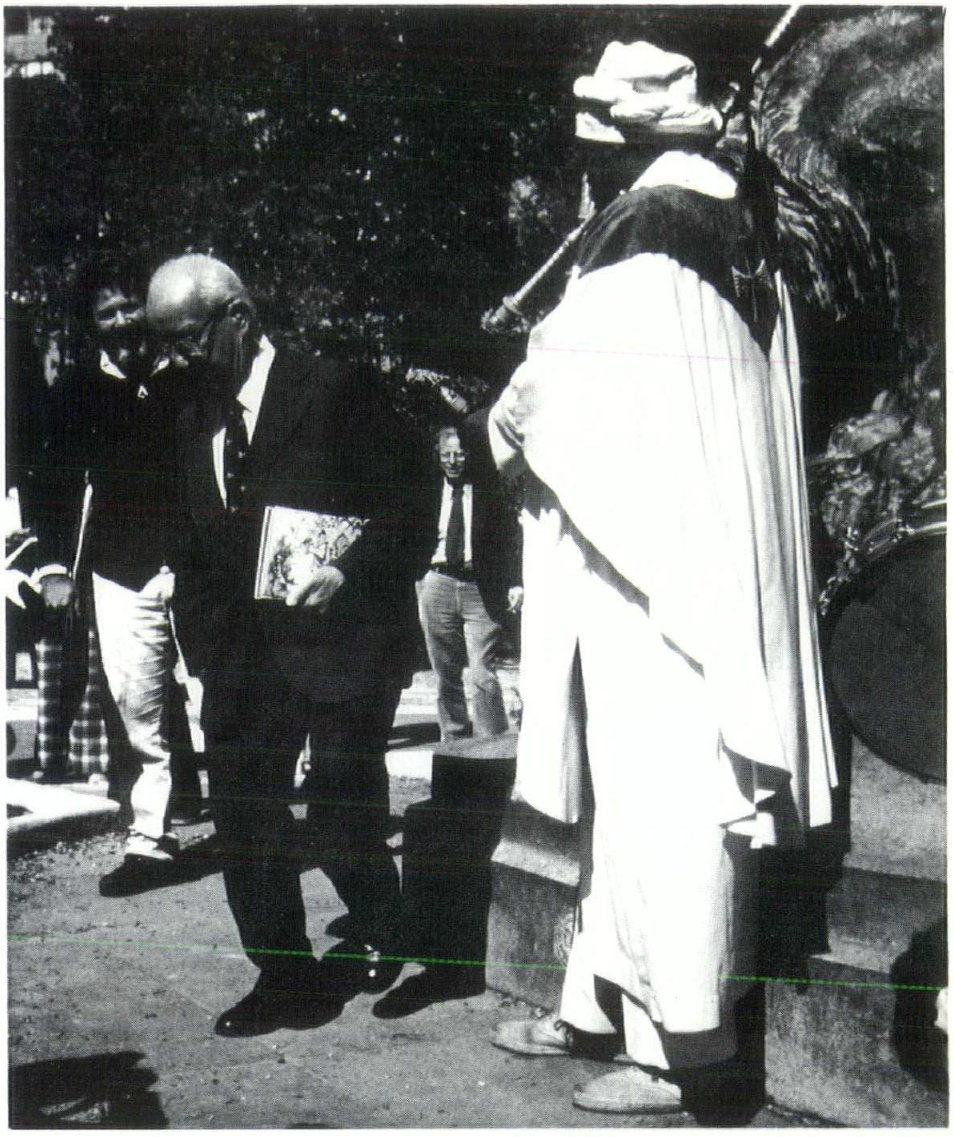
"Sophisticated" folks say that Philadelphia is a "turkey." To me it is a city where pedestrians are important. There are fountains, sculpture, street music, street dancing and the ever present sidewalk pretzel vendors. The "soft pretzel" was the convention name tag symbol (this was not a highlight). Some highlights (besides the business) were:

a. The Dodge Party in an old 4-story parking garage now in use as a furnishings exhibition hall. This party was complete with approximately 8 bands, 16 bars, 32 buffet tables, 64 maids-a-dancing, and 128 partridges in a pear tree.

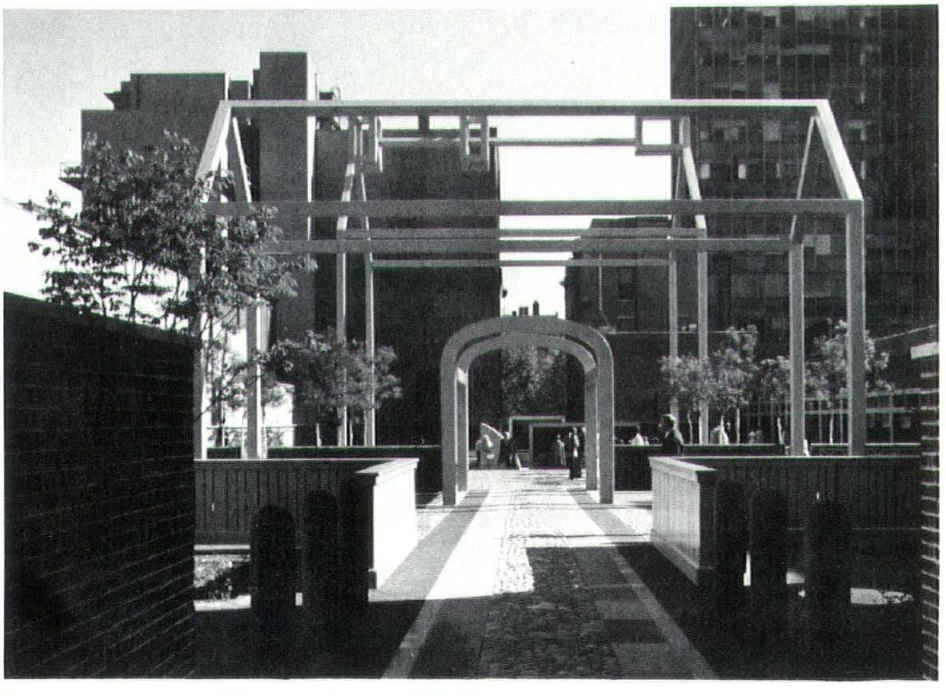
b. The special performance by the Philadelphia Orchestra conducted by Eugene Ormandy in the Academy of Music. The Academy of Music, I learned, is the oldest symphony hall in the world. It's a beautiful, balconied, baroque hall with absolutely perfect acoustics. There is no suitable way to describe the Maestro and the Philadelphia Orchestra except to say I had an urge to smash all my scratchy records when I got home. The ball, fireworks, and city lights followed in an uncompleted addition to the Academy. It was an extravaganza similar to "a." above (perhaps only 100 partridges but more lords-a-leaping).

c. The address by Buckminster Fuller, FAIA, in the historic Church of the Holy Trinity on the corner of Rittenhouse Square followed by music and refreshments on the square was a special treat. In his talk "Bucky" shared his knowledge of the

Continued on Page 14



"Bucky" demonstrates his own version of the Buck Stomp.



A phantom outline of steel accurately suggests Ben Franklin's home and print shop.

Photos by Joe N. Welenman

Architectural Continuity

by Nicholas H. Homes Jr., AIA

Chairman,
AIA Committee
on Historic Resources



Photo by Priscilla K. Nash

Architectural continuity is a reality along Silver Street in Natchez, Mississippi. Under the Hill Saloon (above) is a handsome example of architectural restoration.

It would seem natural that the architect should be interested in the preservation of examples of the medium in which he works. Indeed, during the early years of the AIA this was very true. Just a decade after its formation, the Institute had papers on preservation presented at its national convention. The first action was taken in 1890 with the formation of the Committee on Conservation of Public Architecture, the ancestor of today's Committee on Historic Resources.

This affection between the architect of the present and the buildings of the past continued on through the first third of the 20th century. Then came the '40s and '50s and the big boom in building, accompanied by an even bigger slump in the preservation movement.

Many practicing architects were trained after the demise of the Beaux Arts tradition and had received little schooling in the background of American architecture. If a building was old or eclectic, it was bad and deserved consignment into outer darkness. The ensuing massacre was appalling, and the number of fine examples of early American architecture that were defaced, denatured or destroyed are countless. By the early '50s, however, numbers of architects within the AIA realized that the unrestrained vandalism of our architectural patrimony must stop, and the Committee on Historic Buildings was reconstituted. The '60s saw a nation, shocked by its own unconcern for its past, demanding passage of the Historic Preservation Act of 1966.

This act has as its goal preservation through the expansion of the National Register of Historic Places. It utilizes the well-known and effective "carrot and stick" augmentation. If a building, site or district is on the register, it is eligible for federal assistance. Conversely, no federal funding is available to any program that endangers such a listed place. The modus operandi created by the government was a network of state commissions headed by state liaison officers.

About this same time the AIA's committee responsible for such things was rechristened the Committee on Historic Resources, the change indicating the broadening interest of the group. A state preservation coordinator was appointed in each state to work with and assist the state liaison officer. The post was charged with working with local preservation officers and with representing the Institute in both local and state matters. This is the bare bones of the AIA's involvement in preservation.

The next questions are: Is it working? What is it doing? At the national level, the committee has written a chapter, "The Architect as a Preservationist," in the **Architect's Handbook of Architectural Practice** and is now drafting a "Preservation Code Appendix." We are working toward the creation of a system within which the committee can respond rapidly to requests from local advocates of preservation. We will try to change the fact that less than 2 percent of the architectural schools require courses in the history of regional architecture. We have created and now subsidize and administer the Workshop Architectural Preservation program which consists of conferences held at various schools and involves the students, the faculty and the adjacent community.

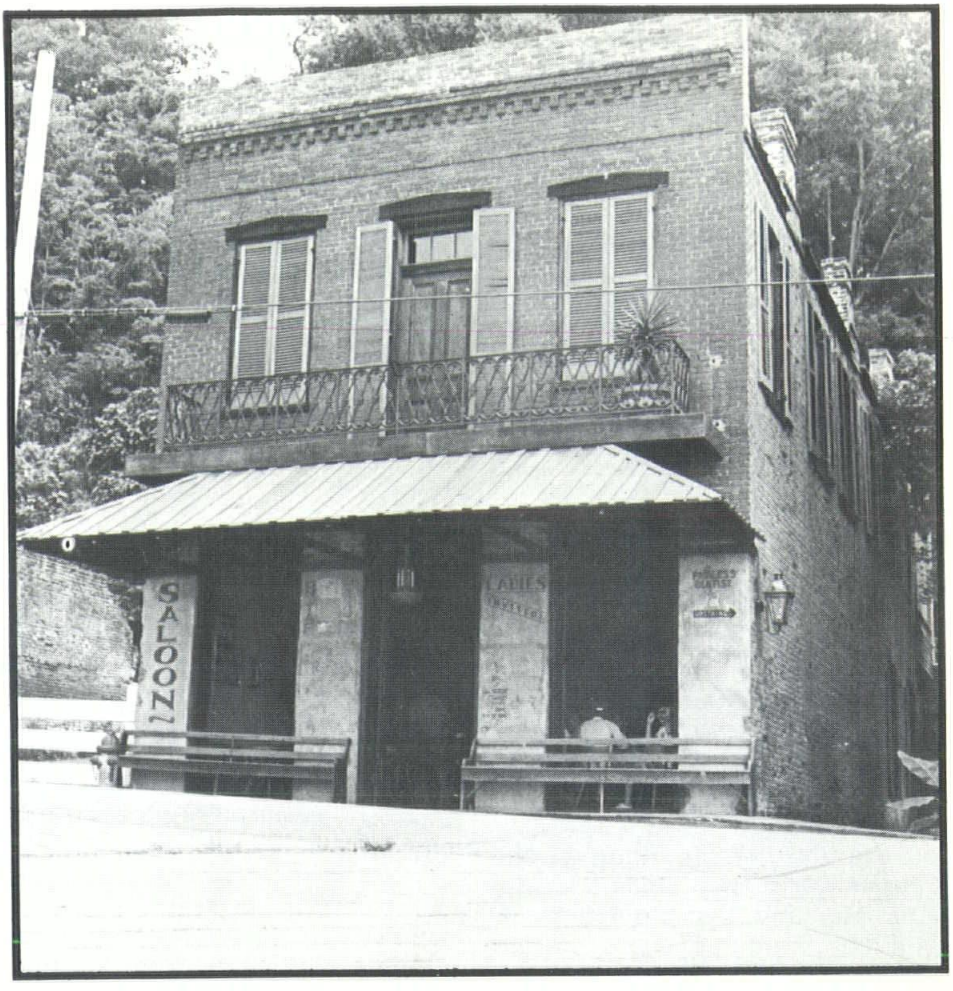
Results are good at the state level. We have some weak spots where the state preservation coordinators are not performing at an optimum efficiency, but it is warming to read of the accomplishments of some of our fellows who are winning preservation battles. And at the local level some great things are happening. Here we have people serving doggedly on landmark commissions and review boards. They are truly in the front line and in the

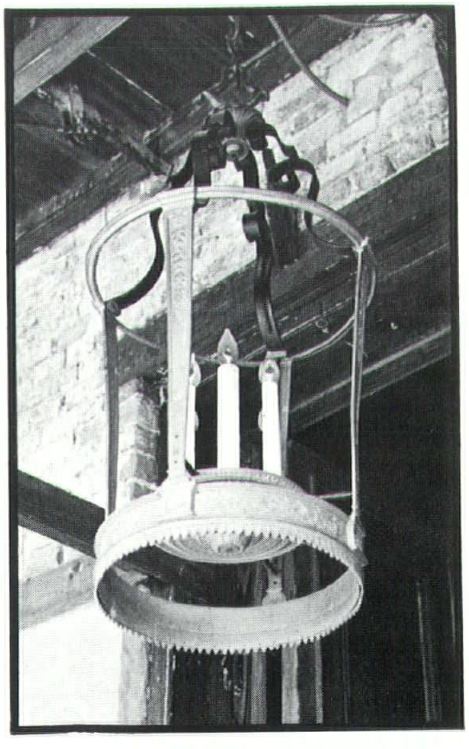
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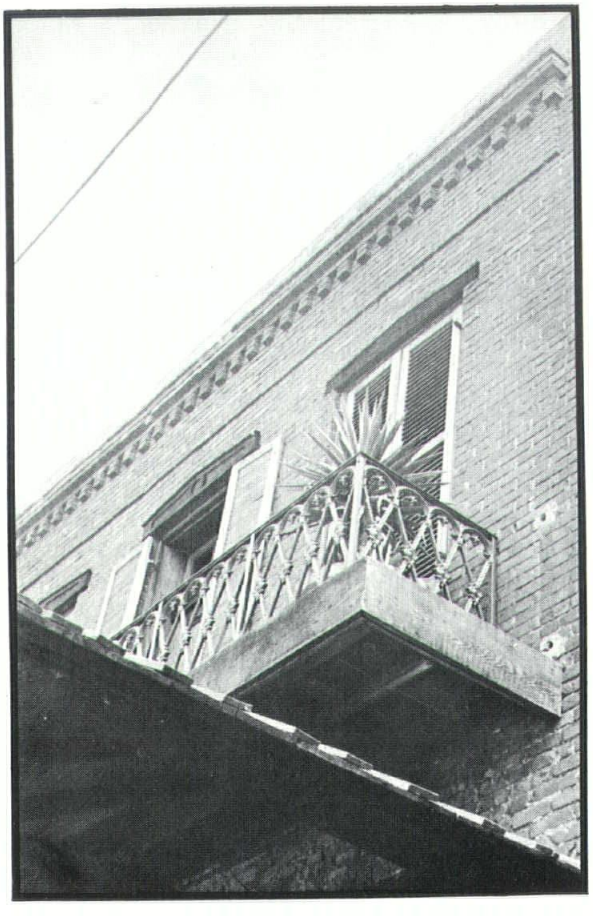
"Under the Hill"

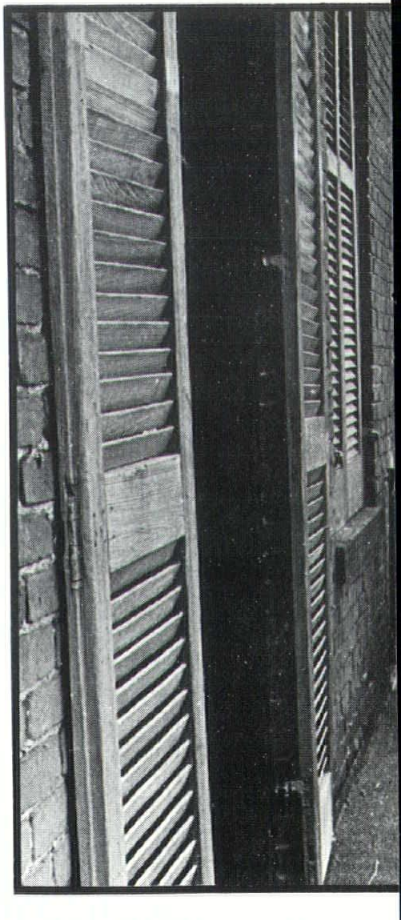
by Priscilla K. Nash

Resurrected from a notorious yesteryear era, Silver Street, Natchez, comes alive once again with the restoration of Under the Hill Saloon, an 1830's establishment rediscovered by owners Andre' Farrish, a planter from Frogmore, Louisiana, and Natchez businessman Paul O'Malley. After a year and a half of renovation, the river front bar opened in September 1975, a successful endeavor to recover a part of the famed past of "Natchez under the Hill." In an attempt to adhere to the original layout and design of the building, few changes were made to the existing structure except to simulate, from near ruins, what now appears to be a classic example of an 1830's river town barroom.

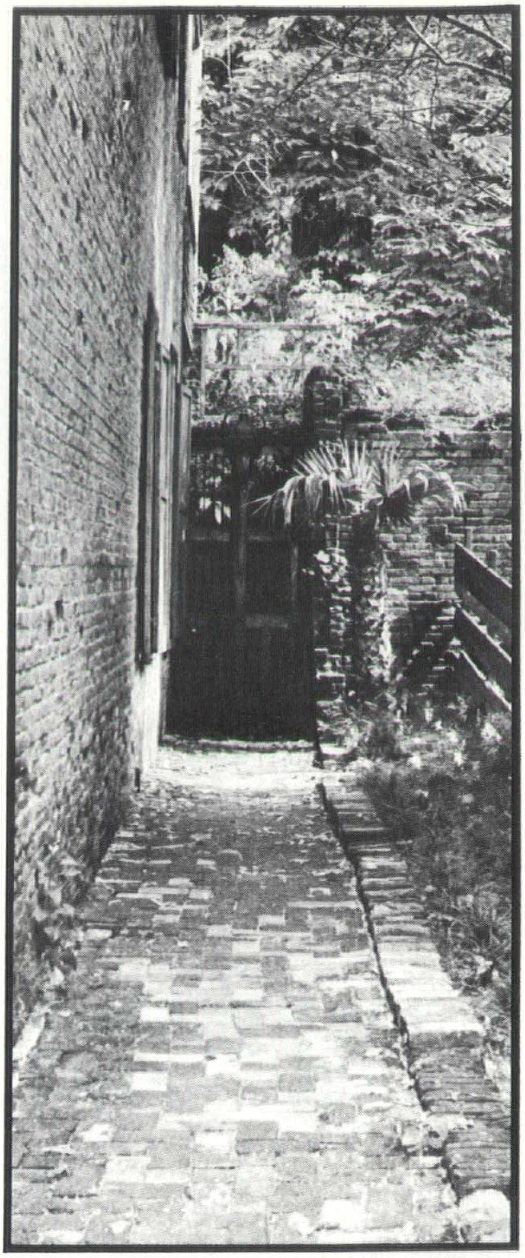


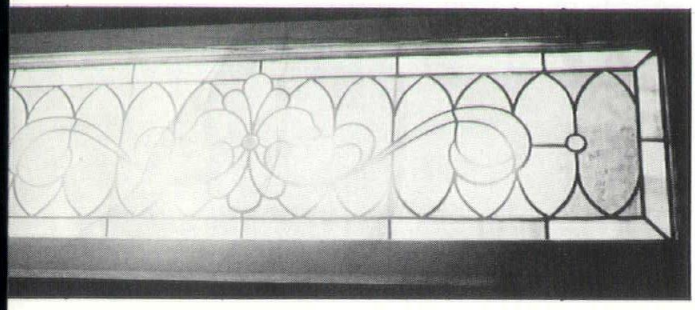


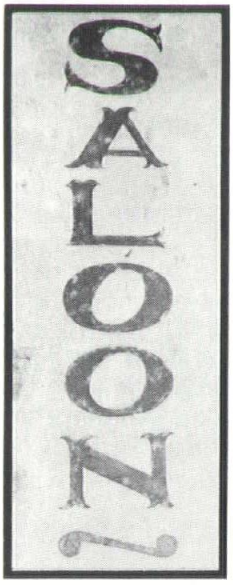


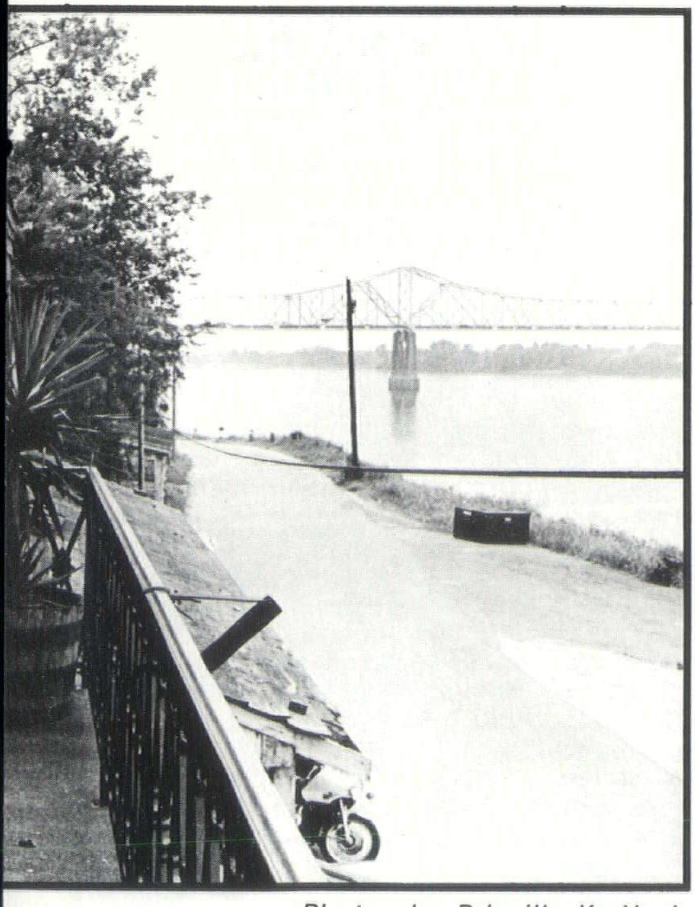










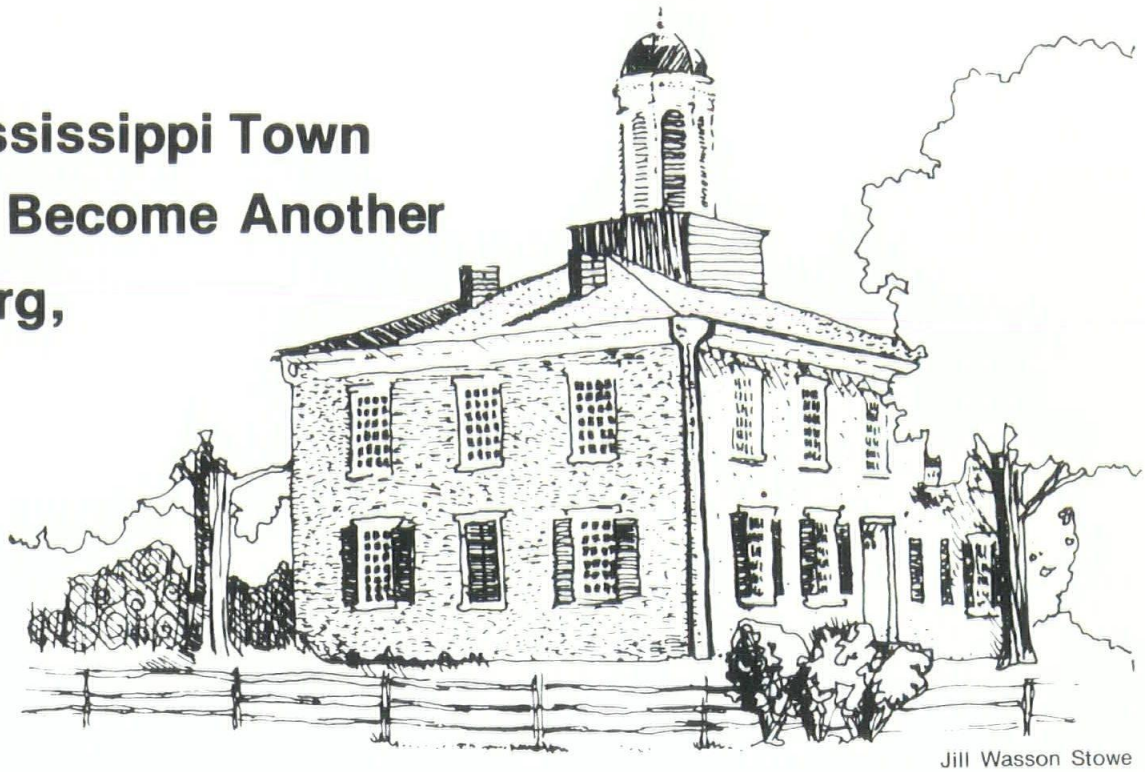




Photos by Priscilla K. Nash

JACINTO

A North Mississippi Town Destined to Become Another Williamsburg, Virginia



Jill Wasson Stowe

Eleven years ago, the town of Jacinto, located in Northeast Mississippi between Booneville and Corinth, was almost destroyed by a wrecking company. Today the town is destined to become another Williamsburg, Virginia.

Jacinto was originally named Cincinnati when the town site was laid out for a county seat of Old Tishomingo County in 1838. The name, however, was changed to Jacinto after the Texas battle of San Jacinto to prevent confusion with the city in Ohio named Cincinnati. The old Courthouse, one of two original structures which still stands in Jacinto, was completed in 1854. It was used as a county seat until 1870 when the county divided into Alcorn, Prentiss and Tishomingo Counties. It was then used as a school until 1908 and as a Methodist church until 1960.

Several years ago a group of men purchased the Courthouse with the intention of tearing it down for the brick. Learning of these plans, Mr. Joe Smith, a retired farmer who lives near the Courthouse and attended school there as a small boy, contacted Mrs. Fayette Williams in Corinth to inform her of the plans. Through the financial help of a West Point physician, the Courthouse was purchased from the wrecking company for $2,000. Shortly after this, the Jacinto Foundation was chartered for the preservation and restoration of the Courthouse, the only example of early Federal architecture in Mississippi.

The original cost of building the Courthouse in 1854 was $6,798, and it has cost in excess of $88,000 to restore. The restoration has been financed partially by a ¼ mill tax from Alcorn, Tishomingo, and Prentiss Counties. Since restoration of the Courthouse is complete, plans are underway to restore the town as it was prior to the Civil War. Grants for this project include a $132,813 HUD grant, a state appropriation of $132,000, an Appalachian grant of $15,000, and a Bicentennial grant of $1,500.

In addition to the Courthouse, three other buildings are now being restored in Jacinto. A doctor's office will be restored to represent a typical one of the 1850's, complete with physician's tools. An old post office will be restored, and an old country store is in operation. The Jacinto Foundation plans 34 exhibits which will include a blacksmith shop, sorghum mill, newspaper office, telegraph office, stage coach line, and carriage maker. Members of the Foundation plan to visit New Salem, Illinois, which has been restored to commemorate Abraham Lincoln, to obtain ideas for the restoration of Jacinto. Plans have been made to have an old jail rebuilt and an outdoor theater ready for the Bicentennial celebration. The Courthouse will be converted into a museum and the old springs adjacent to Jacinto will be restored with picnic areas being built for visitors.

Joe Smith, whose phone call eleven years ago saved the Courthouse from demolition, serves as custodian and shows visitors through the Courthouse. The registers signed by visitors show that since it has been open to the public, visitors from forty-eight states and seven foreign countries have viewed this historical site.

Article excerpted from
Mississippi's Highway
Department's
Roadway Magazine

The MSU College of Veterinary Medicine

The College of Veterinary Medicine for the State of Mississippi was established by the 1974 Mississippi Legislature to be located at Mississippi State University.

The 130 acre site just south of the main campus was selected by the University as the home of the newly initiated college.

The new dean, Dr. James G. Miller DVM, PHD, was named and with his consultants, developed a program for the educational and facility requirements which upon implementation will be completely licensed and accredited.

The project was programmed in three main functions: 1. The Teaching Hospital, 2. The Student Laboratories and Support Areas, 3. The Faculty Offices and Research Labs.

Dr. Miller set forth certain parameters on which the design concepts were based. The project would be constructed as one building with each portion (as listed above) articulated separately. The Teaching Hospital would be primarily on one level and would have numerous access points on the perimeter at grade. The building should have visual prominence.

After carefully examining the site characteristics in conjunction with the above requirements, it was decided that the building should grow from a low hill near the center of the site, allowing the massing of the building to be an extension of the hill. Locating the building at the intersection of two major streets permits multiple access by the users and service units.

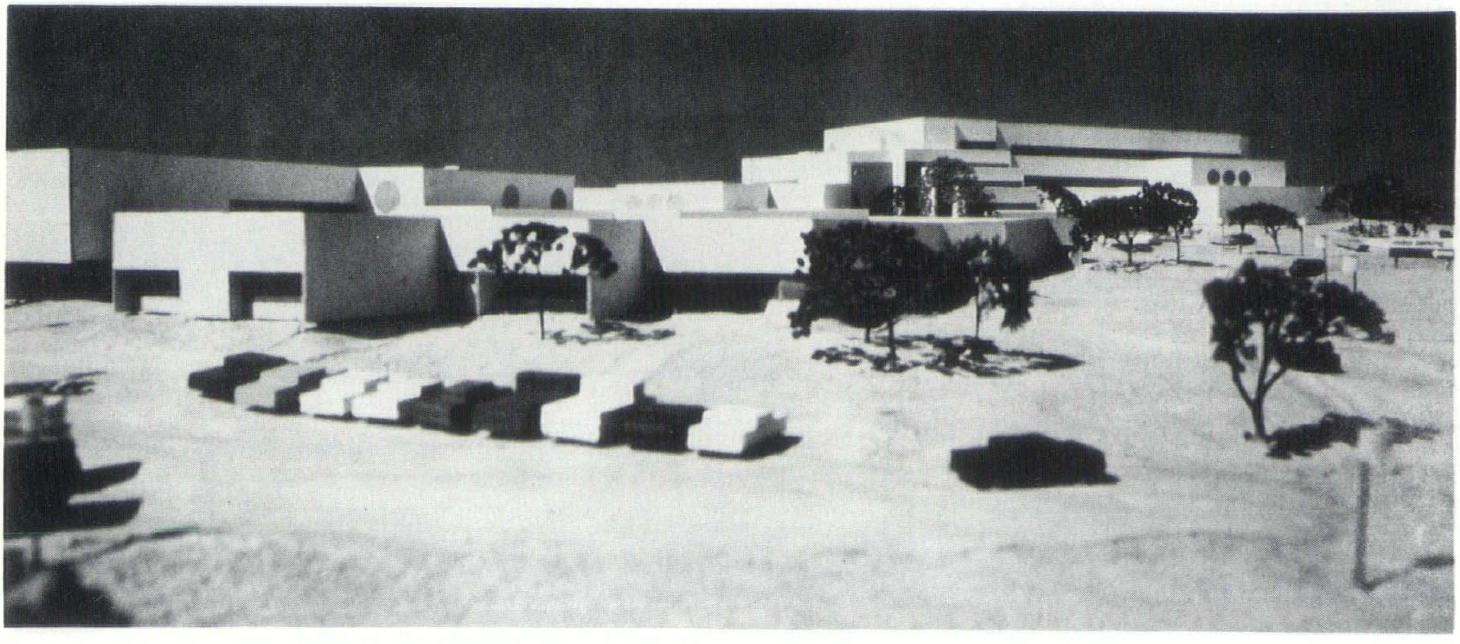
The building location allows major openings in the walls to be oriented north or northeast. It allows the major parking and paving areas to be hidden from view behind the hill and the building. It also allows future expansion to occur unencumbered horizontally and permits the Student Labs and Faculty Office portions to be doubled, while allowing major expansion of the Teaching Hospital without interruption of the existing program.

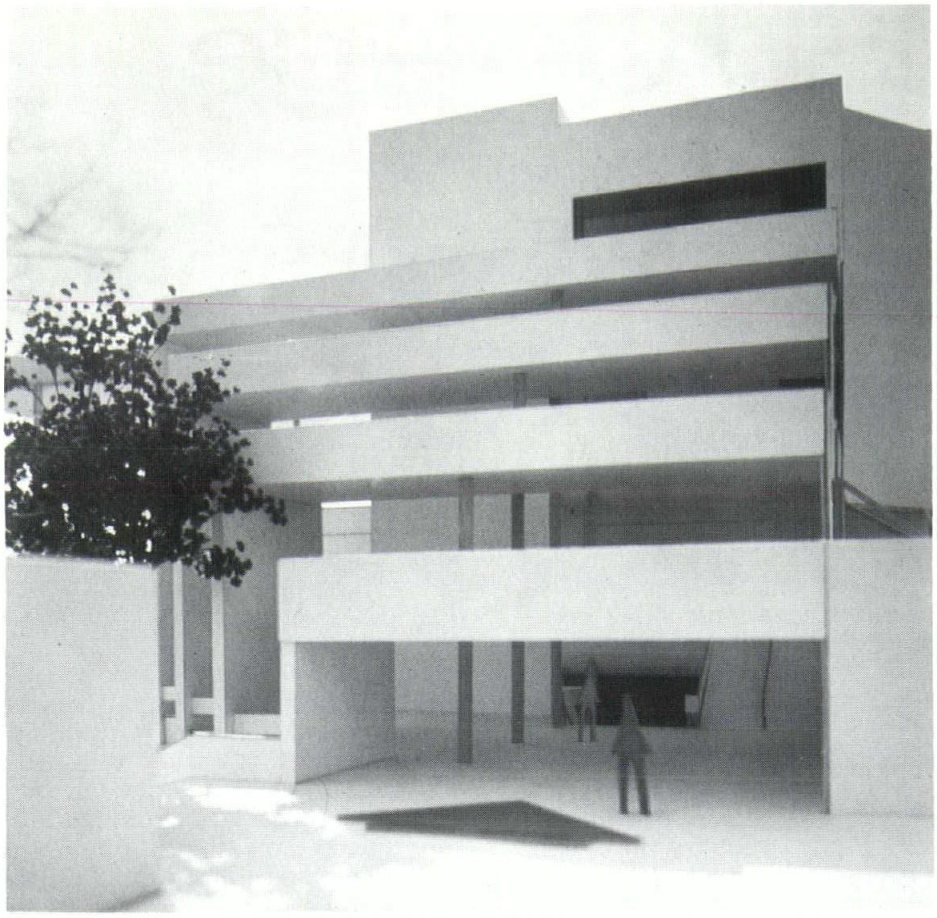
The tripartite plan is formed by the three main functional areas radiating from a central multi-level mall and entrance lobby.

The facility was designed to be as energy conscious as possible. The glazed areas are protected where needed and insulating glass will be used. Heat recovery units are used throughout the mechanical system. The animal holding areas are conditioned by the reuse of air from human spaces. The structure has a concrete frame with a masonry skin. Interior partitions are drywall and masonry as required.

Anticipated completion date—1980.

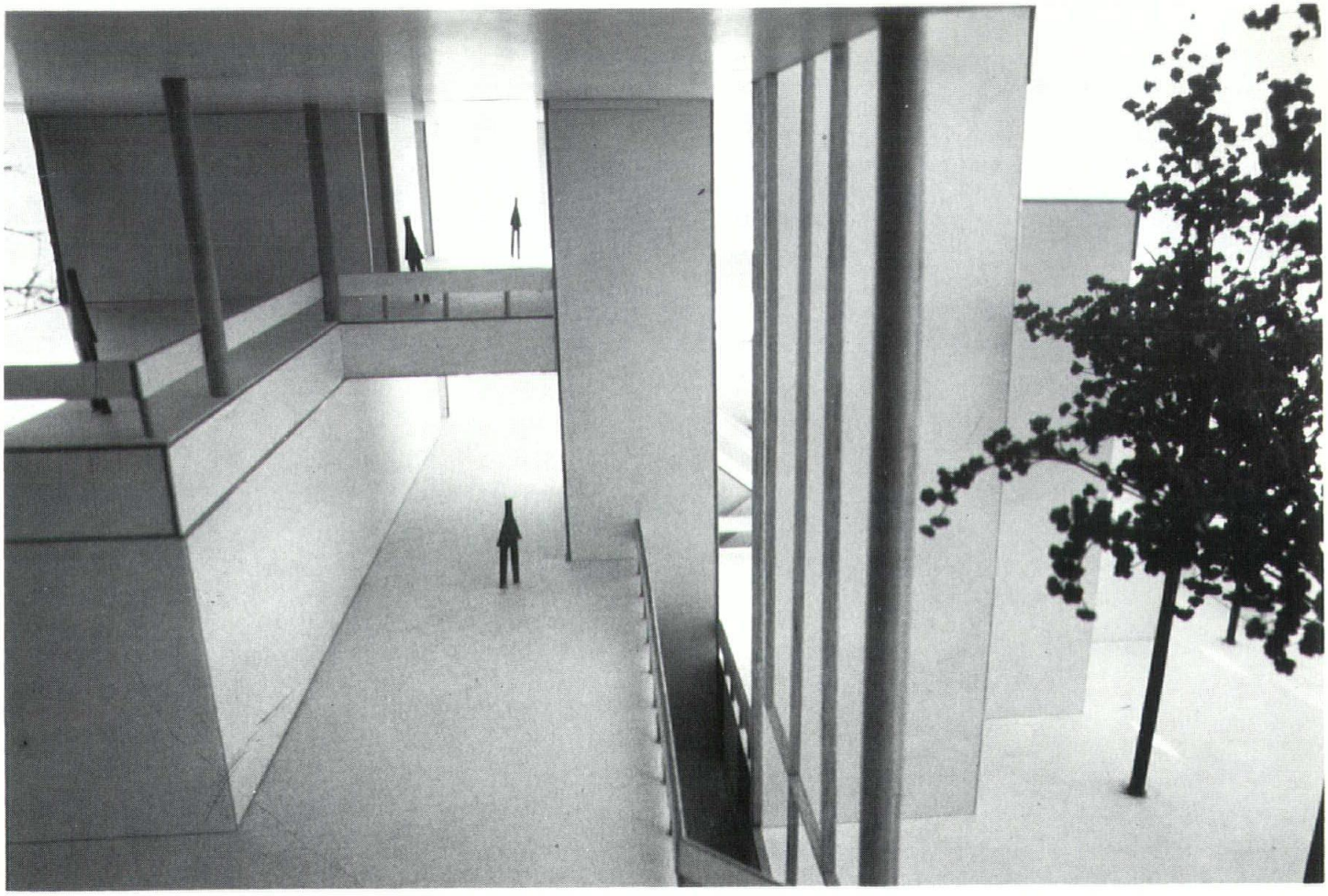
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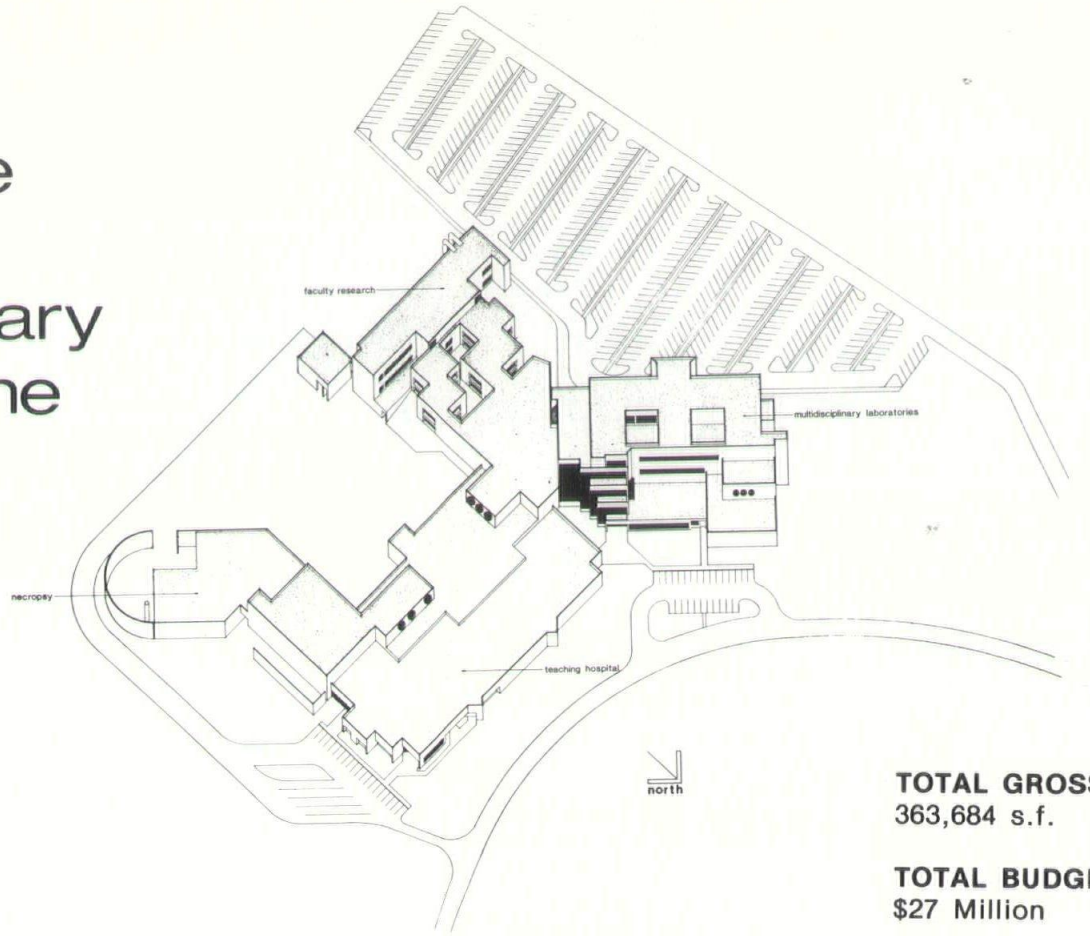


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Architects and Engineers:
Architects for Design and Coordination: Barlow & Plunkett, Jackson, Mississippi
Project Architect: E. Bowden Wyatt
Associated Architects:
Thomas S. Jones and Associates, Starkville, Mississippi
Virden, Roberson & Harrison, Ltd., Columbus, Mississippi
Wakeman & Martin, Starkville, Mississippi
Coordinating Engineers:
North, Beasley & Swayze, Jackson, Mississippi
Mechanical Engineers:
Bowron & Butler, Jackson, Mississippi
Electrical Engineers:
William Adams, Jackson, Mississippi



The MSU College of Veterinary Medicine



TOTAL GROSS AREA:
363,684 s.f.

TOTAL BUDGET:
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Continued from Page 6

entire history of mankind and his vision of the future. There was a standing room, whisper quiet, audience of about 1200. The octogenarian Fuller described a future world "free of national allegiances, where war and politics, hunger and poverty, will be obsolete." "We have an option on whether we make it, it's really how we act in our own world . . . how you and I act personally." After the address Fuller joined the crowd which filled Rittenhouse Square. It was at this point that Bucky was caught doing a Buck-dance, a sight which made a few eyes misty. If you notice the photograph of this event you will see that he is holding a copy of "Alice in Wonderland." Fuller's impromptu jig was to music played by a gigantic man in Moorish robe and turban, bedecked with symbols of at least three religions, playing a bagpipe and wearing U.S. Keds. I suppose Fuller figured it didn't have to make sense to be enjoyed.

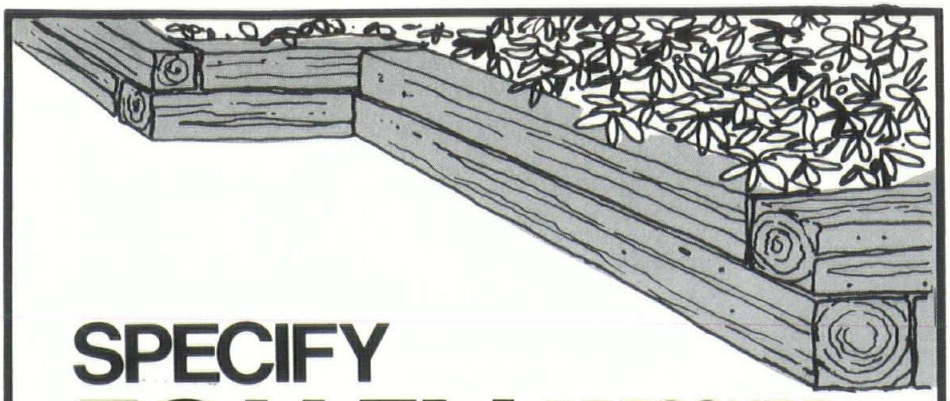
d. Tours through the historic district showed the familiar architectural monuments and the progress being made in restoring and revitalizing the Society Hill area near the Delaware. A recently completed project of special interest is shown in the photo here of Franklin Court. This is the site of Benjamin Franklin's home and print shop. These buildings are suggested in phantom outline of steel in lieu of reconstruction. The building plans are defined by black and white paving stone with occasional scoops to allow vision down to the original foundation and other items of interest. The interpretive museum is underground and is as exciting as Franklin would have made it.

e. Gastronomically I found the following to be great restaurants and a change from Greenville's grits and red eye gravy:

"The Fish Market"**** "Frog"**** "Bookbinders"***

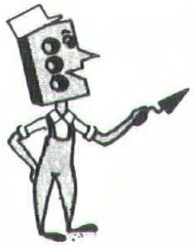
Also attending the convention from Mississippi AIA were Bill and Merle Archer, Bob and Marion Bassett, Bill and Katy Gill, Art and Vivian Godfrey, Bill McMinn, and Matt and Kathleen Virden.

In summary, Philadelphia has far more Mummers than bummers, in my opinion.



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interest of the community are willing to go and joust in the mercantile world of the developer —and possibly lose clients thereby. Their work is done without fee and usually with a sacrifice of office time, evenings and weekends.

The big unanswered question is why: why the time sacrificed, why the forces of "progress" alienated, why the entrepreneur denied, why the developer curtailed, why the agonizing fights with city hall, why the loss of friends and colleagues, why the effort?

Well, we are trying to salvage some of the grace and beauty that once made the American city a pleasant and desirable place to live because it is our belief that the good architecture of the past is the only base upon which our cities can be rebuilt successfully. Why does Savannah still have a healthy downtown? Why is Charleston still lively? Why is the core of New Orleans still thriving? It is because people still have downtown in each of these cities. And why? Because the fabric of the city has not been destroyed but preserved; not frozen, mind you, but preserved so that there is architectural continuity present and visible.

In 1972 President Nixon signed into law the Surplus Property Act which permits free transfer to the states or cities where they are located of surplus historic federal buildings. Now local communities will be better able to preserve historic structures, using them as active facilities that will help raise the necessary revenues to keep the buildings properly maintained. This will help the AIA Committee on Historic Resources to continue its efforts toward making architectural continuity a reality.

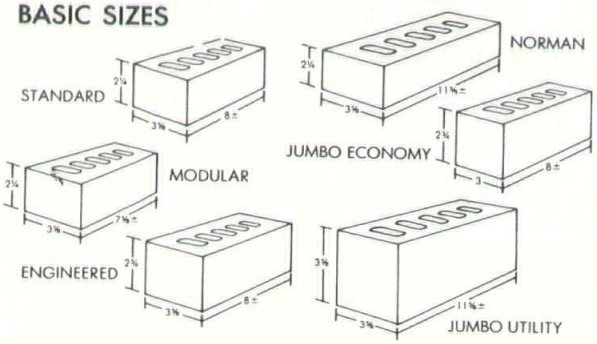
Somehow every organization must find room for inner-directed, obstreperous, creative people — sworn enemies of routine and the status quo; always ready to upset the apple cart by thinking up new and better ways of doing things. — H. G. Rickover

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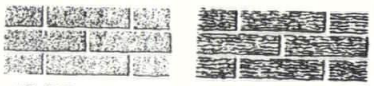
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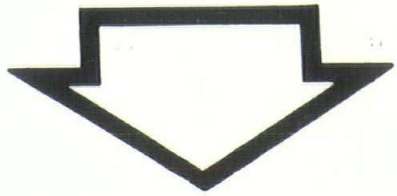
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Travel Sweepstakes Announced



The main purpose of **The Mississippi Architect** is to serve as a communication vehicle for the Mississippi Chapter AIA and all architecturally related firms. You must realize that this is best accomplished through active participation from our readers. To encourage readers to further participate in the content of **The Mississippi Architect**, we the editors have set up a Travel Sweepstakes.

The prize will be a Windjammer Cruise. The cruise is discussed in the ad on the inside back cover of this issue. It is being made available to our readers in exchange for advertising space in the magazine.

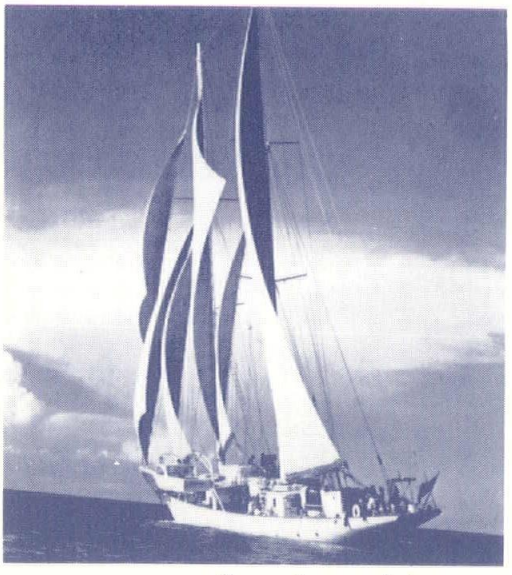
The Travel Sweepstakes rules are simple. Each reader submitting an article which is subsequently published will have his or her name placed in a pool. At regular intervals, (when we have built up sufficient credit with Windjammer Cruises) a lucky reader's name will be drawn from the pool and a free cruise will be arranged.

Any reader is eligible to submit any number of written articles, letters to the editor, features about fellow architects, photographs, or graphic illustrations.

The name of the game is participation in your magazine . . . so as they say in show biz, keep those cards and letters coming. Win a free trip to the romantic West Indies, drink exotic rum smashes, sunbathe and swim . . . after all, everyone's a winner, because **The Mississippi Architect** will be even better for your contribution.

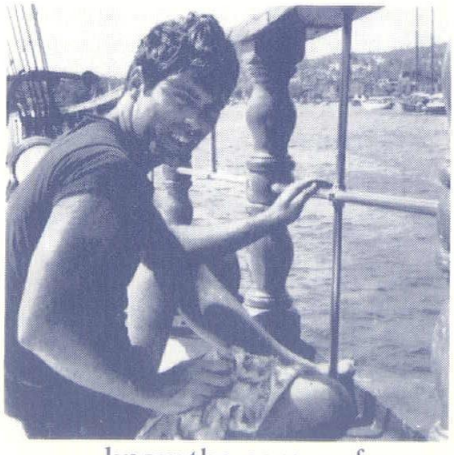
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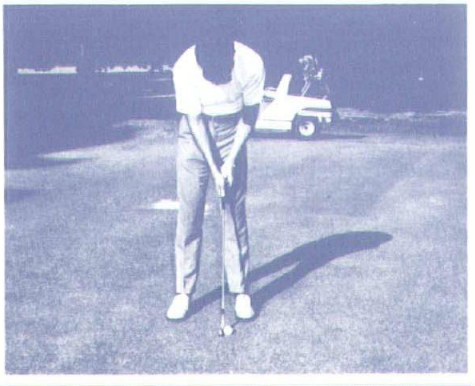
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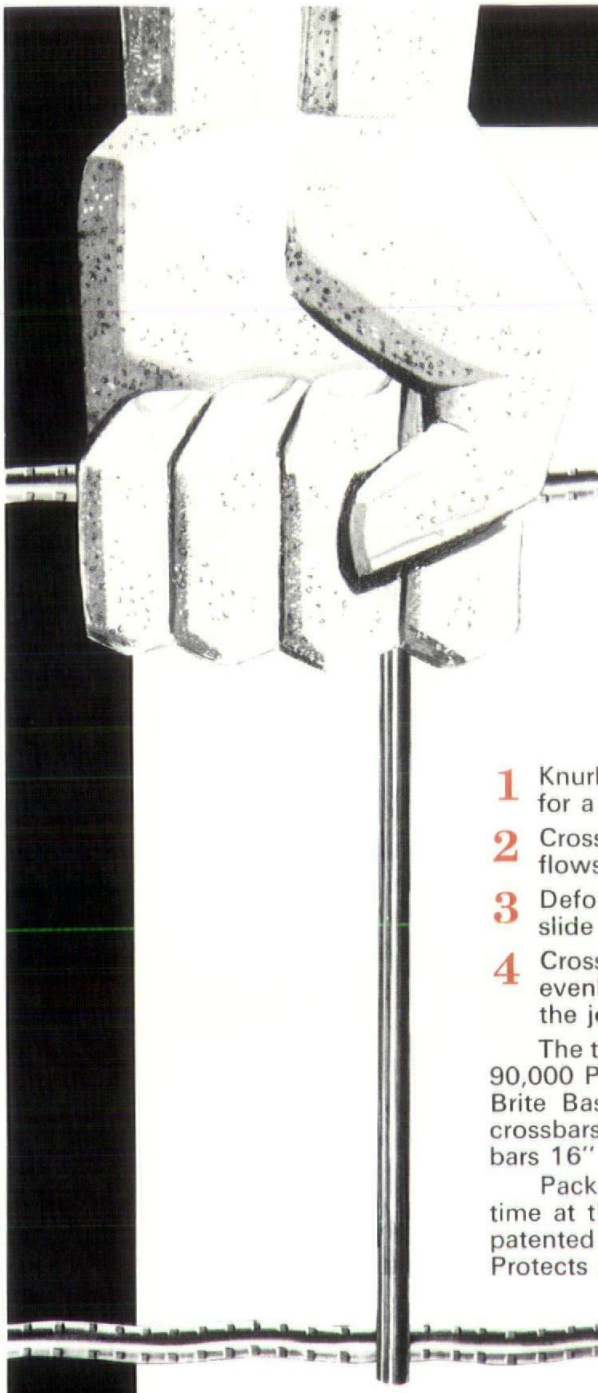
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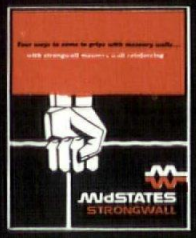
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Volume 7 Number 2 • The Second of 1976

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Cover

This issue's cover encompasses Art Director Priscilla Nash's interpretation of the 1976 Honor Awards program.

Two

Paul Roberson AIA reviews E.F. Schumacher's book titled "Small Is Beautiful — Economics As If People Mattered."

Three

A special nine page spread on Mississippi's finest new construction, the Honor Award winners for 1976.

Twelve

Jackson architect Richard Dean heads the chapter's officers for 1977.

Thirteen

Mississippi Governor Cliff Finch comments on the state's architectural profession for The Mississippi Architect.

Sixteen

Here's your big chance to become a lucky winner. The editors are offering a free Windjammer cruise to its readers. All it takes is your participation in the magazine.

The Mississippi Architect is the official publication of the Mississippi Chapter, American Institute of Architects and is published quarterly. Annual subscription rate is $4.00; single copy $1.00. Advertising rates and subscriptions available from Delta Design Group, Box 112, Greenville, Miss. 38701. Phone (601) 335-6148. Appearance of products or services in editorial or advertising copy does not constitute endorsement. Opinions expressed are those of the author and not necessarily those of the chapter.

"Small Is Beautiful"

by Paul F. Roberson AIA

I have just finished reading a small book about a subject architects should appreciate. The title of the book is "Small Is Beautiful — Economics As If People Mattered," by E.F. Schumacher. As one reads this book he realizes that architects aren't the only people who must resist the compulsion to see more of the forest and less of the trees. Economists are also guilty of viewing almost everything in large impersonal generalities. It has become a nearly universal convenience for American industry, politics, and art to shrink away from messy contact with that unpredictable bunch called "people."

In this respect we sometimes lament the architect's apparent desertion of one of his most demanding, humorous, and satisfying opportunities — the single family house. Most architects have joined fellow professionals (and ostriches) in hiding their heads, hoping that they can make it without having to hassle too much with some eccentric who won't accept their ideas on how an eccentric should live.

Unhappily this neglect has resulted in millions of potential eccentrics living in a vast monolith of sameness in which individual expression is at a minimum and visual interest nonexistant.

The excuse architects offer for this non-involvement is the same one used by physicians for not making house calls — We can make a bigger showing if we deal with people en-mass.

If we have, in fact, abandoned the American family to be housed by developers, trend-makers, bankers, and bureaucrats, then this is our shame and the public's misfortune.

The trouble is that it's hard to design a house and to become involved with a lot of people who take what you do personally and are likely to tell you about it at every opportunity. It's much easier to design schools, banks, apartment houses, offices, where people really don't care what you do — not really.

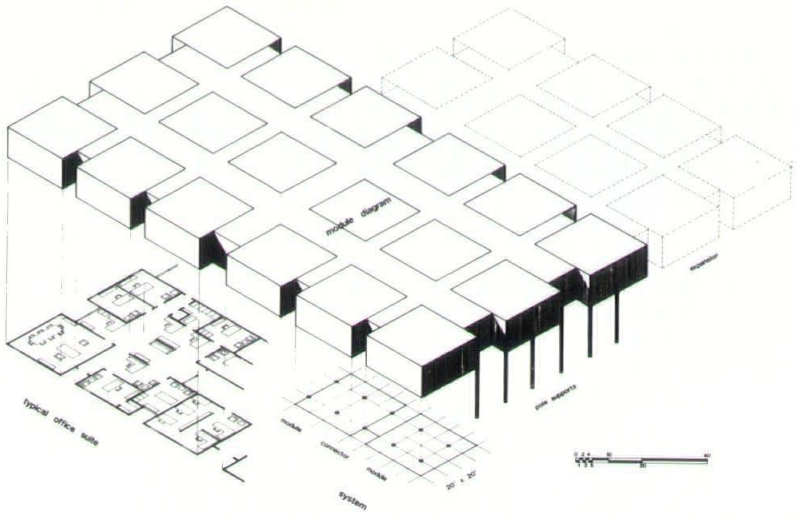
The faceless monolith grows and grows, encouraged by government and fed by financial institutions. When the free market (or high interest rates) slows the pace down, governments rush to pump new funds and incentitives into the industry, more to keep it alive than to produce more shelter. E.F. Schumacher sums up his book with this — "Only on the basis of prudence can we achieve 'temperantia' which means "knowing when enough is enough."

As architects we should convince ourselves of the truth, that our talents can offer a positive alternative to industry controlled residential design. If our profession will work its way back into this difficult and demanding job of helping people express their individuality through their homes, the pace may slow down but the results will be a whole lot better.

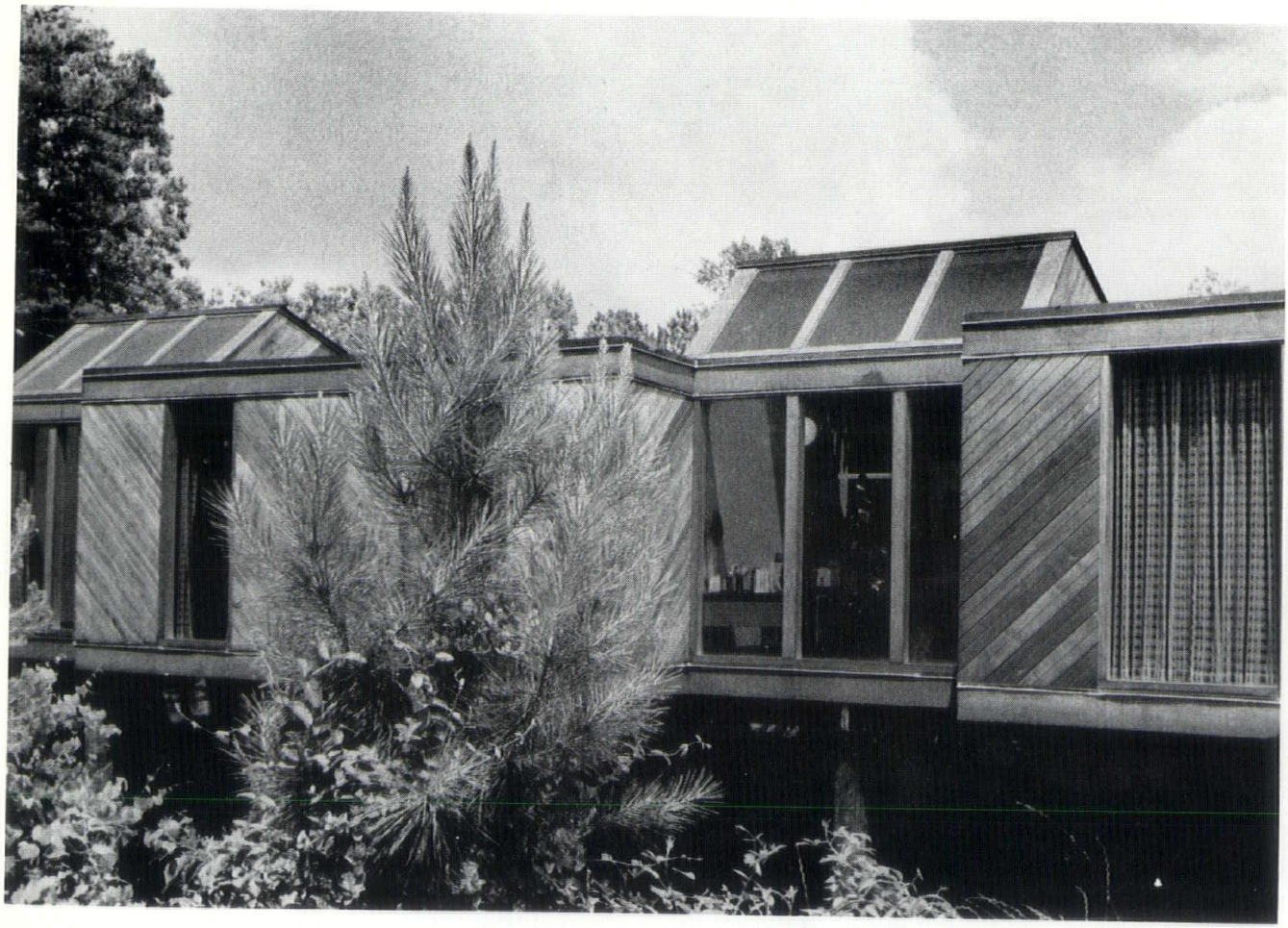


A DECADE OF DEDICATION — Levonne Smith, executive secretary of the Mississippi chapter AIA, was honored at the 1976 chapter convention for "ten years of dedicated service to the chapter" and presented by the chapter with an etching by Bill Dunlap. Representing the chapter was Bob Henry of Jackson, Miss Smith's former employer. She is now employed as docket clerk by the Mississippi House of Representatives.

FIRST HONOR AWARDS



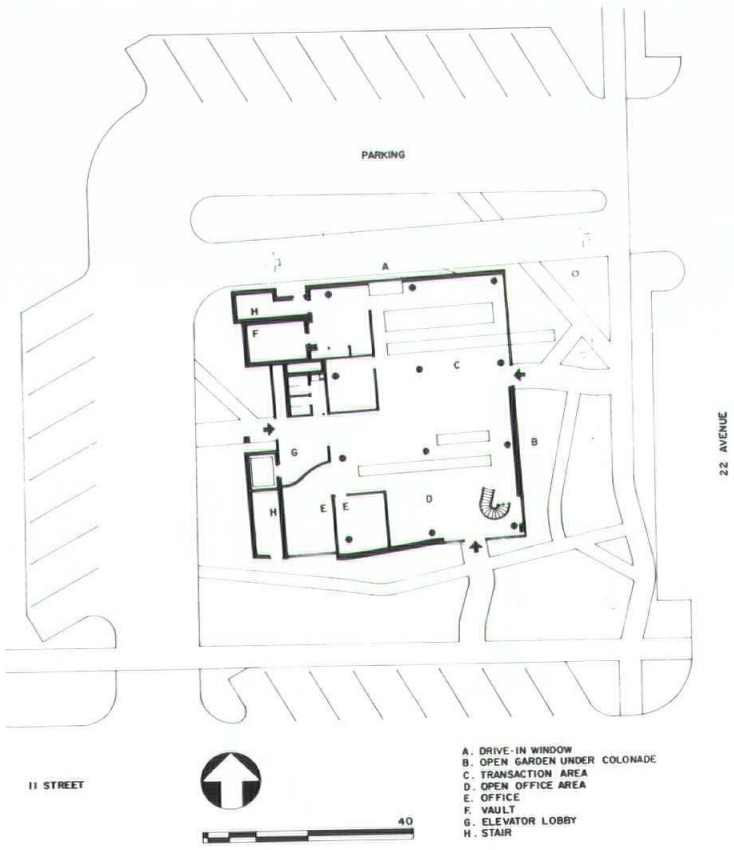
Modular Office Building
Choctaw Reservation
William L. Lack, architect



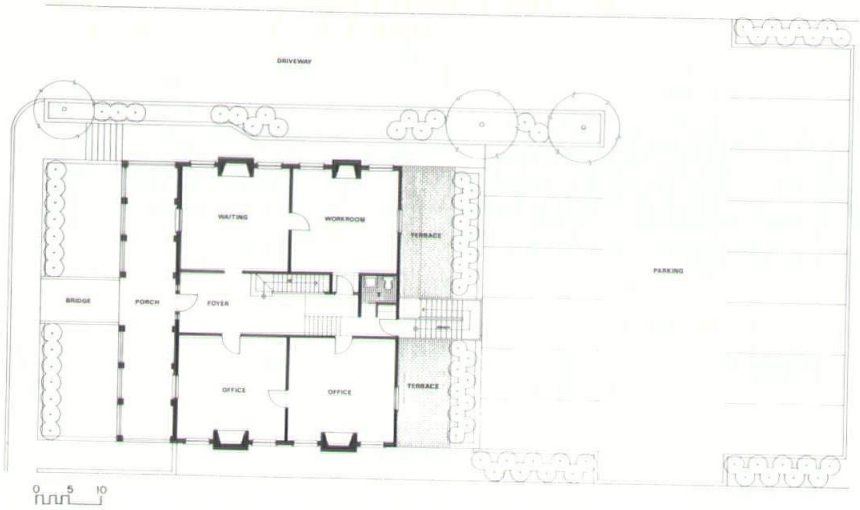
FIRST HONOR AWARDS



Bankers Trust Office Building
Meridian
Chris Risher, architect



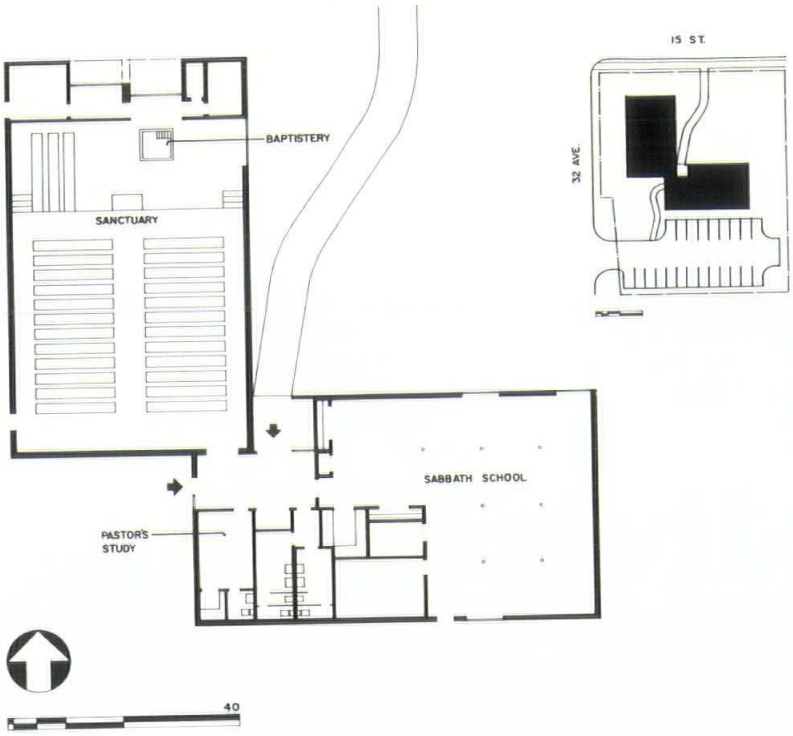
FIRST HONOR AWARDS



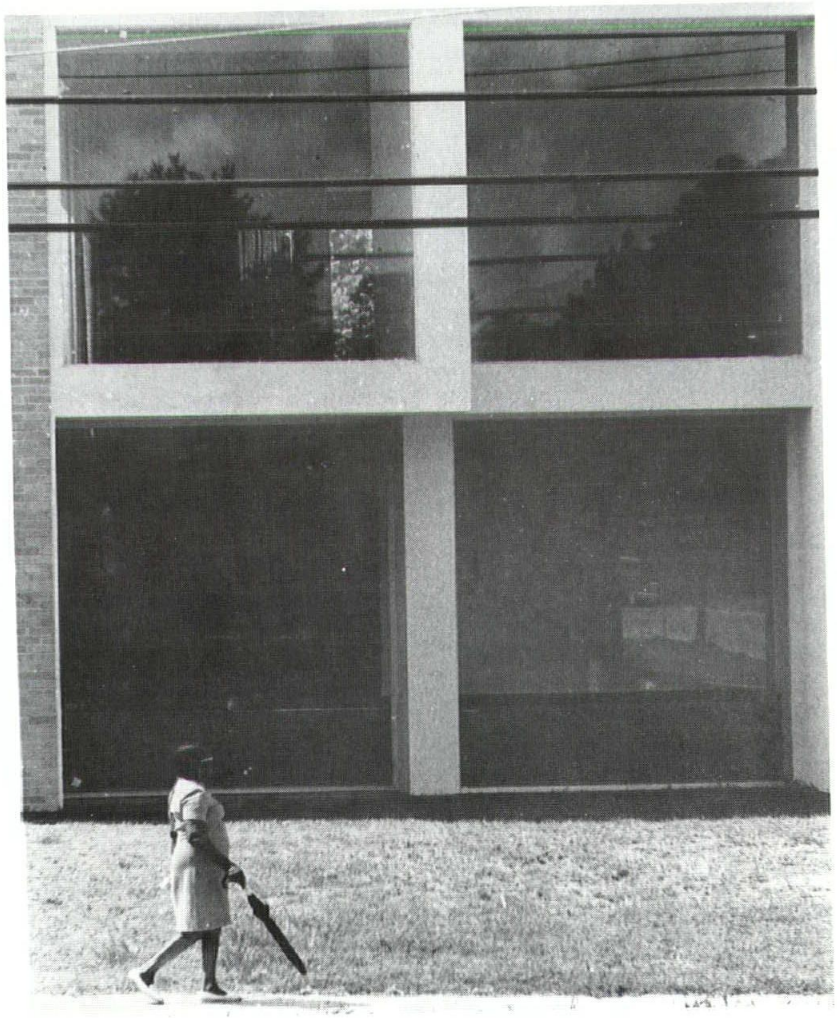
Harvey Office Building Renovation
Columbus
Samuel H. Kaye, architect

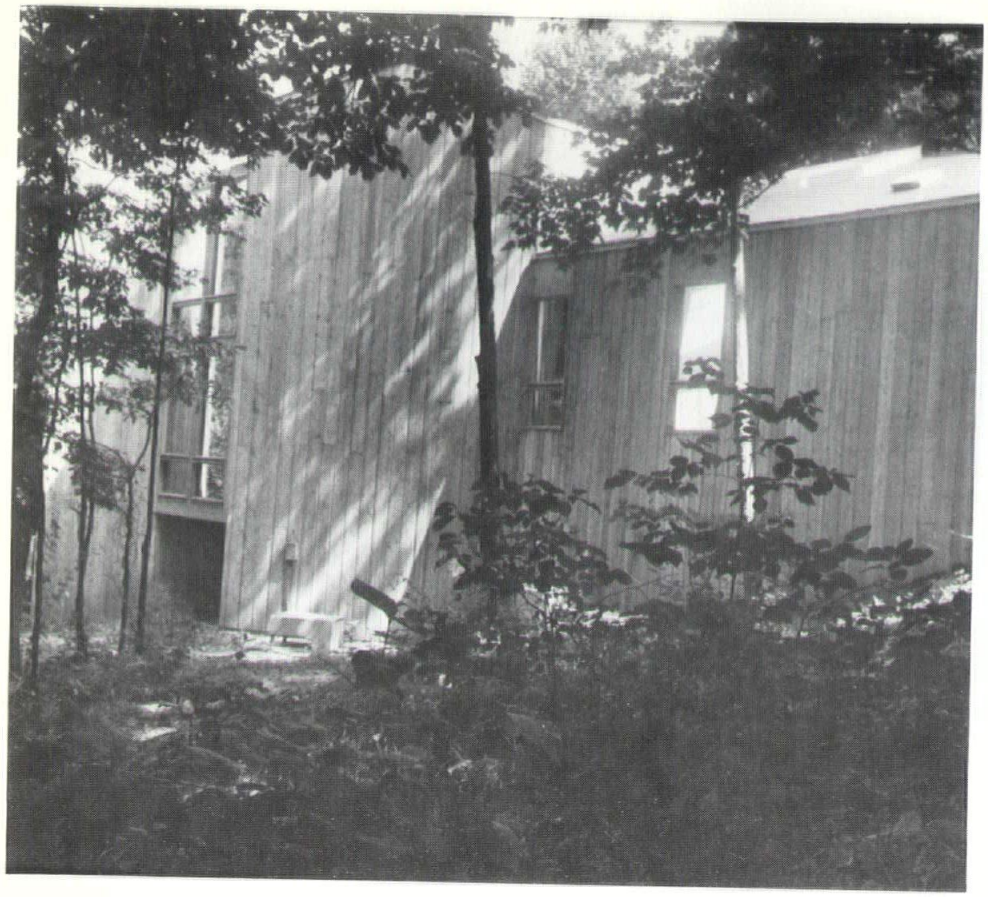


FIRST HONOR AWARDS



Ephesus Seventh Day Adventist Church
Meridian
Chris Risher, architect





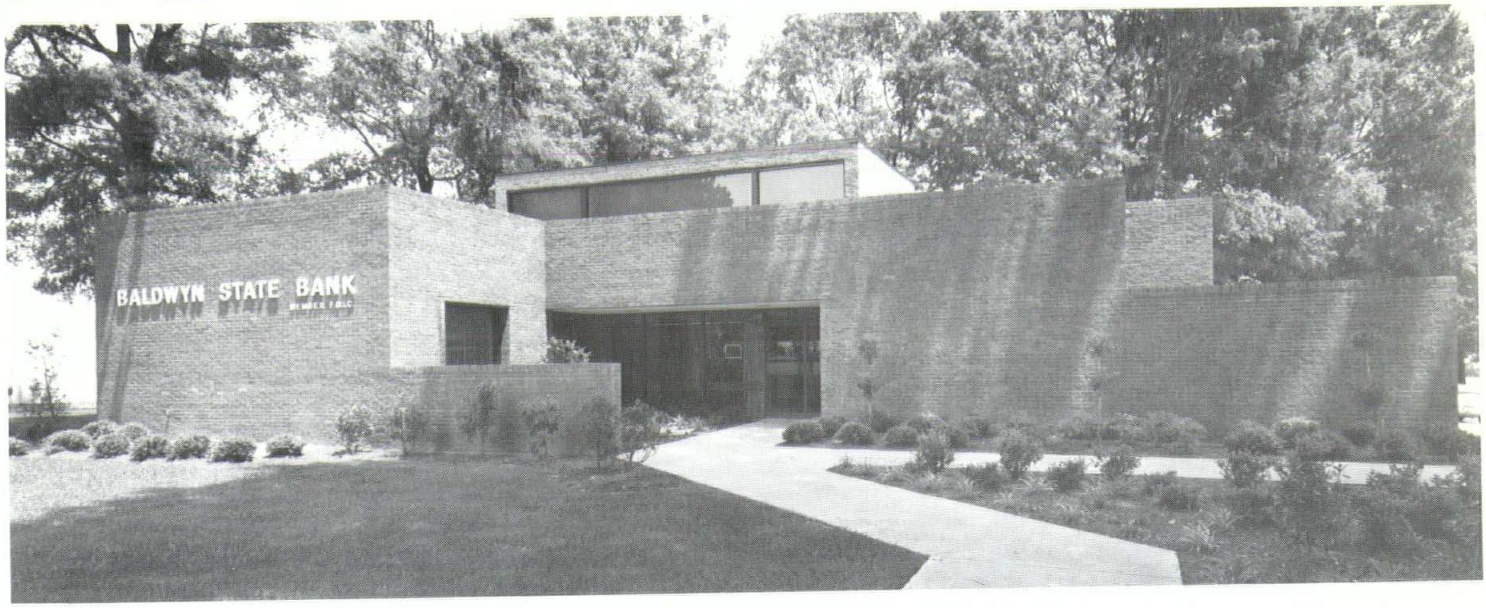
McClintock Residence
Yazoo City
John E. DeCell, architect

Picnic Pavillion
Tombigbee State Park
A.J. Staub III and Jim J. Johnson, architects



HONOR AWARDS

HONOR AWARDS



Baldwyn State Bank
Baldwyn
A.J. Staub III and
Jim W. Johnson, architects



Laurel Community Center
Laurel
The Turner Partnership, architect



Drake Habitat
Batesville
Barker & Ruth, architects

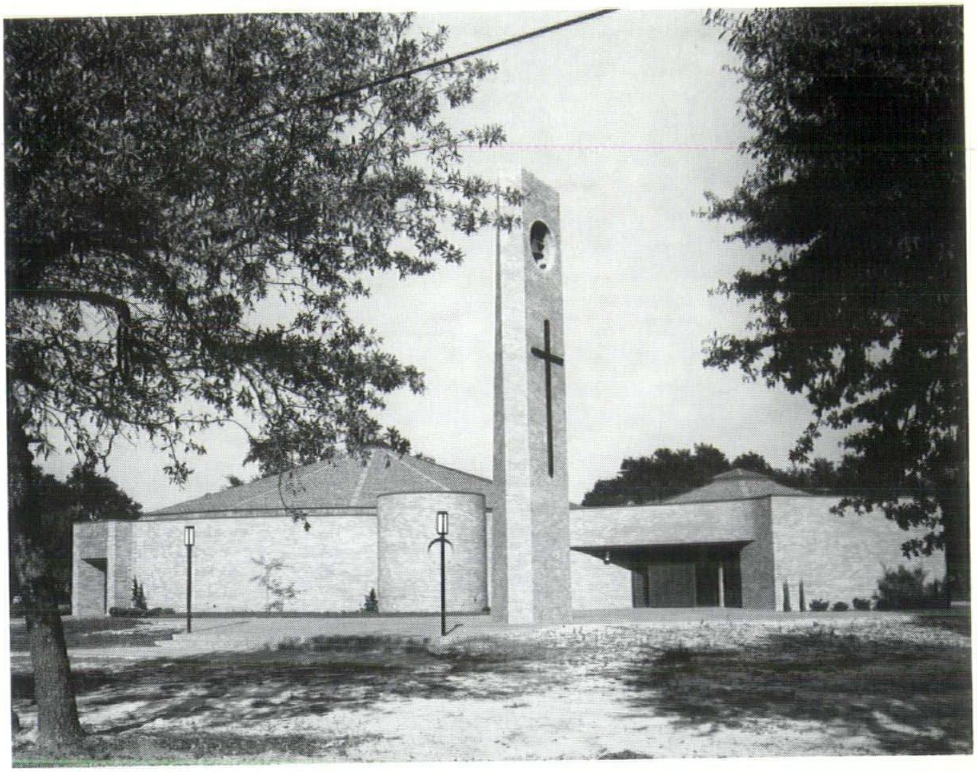
Chadwick-Dixon Athletic Facility
Delta State University
Virden & Roberson, Ltd.



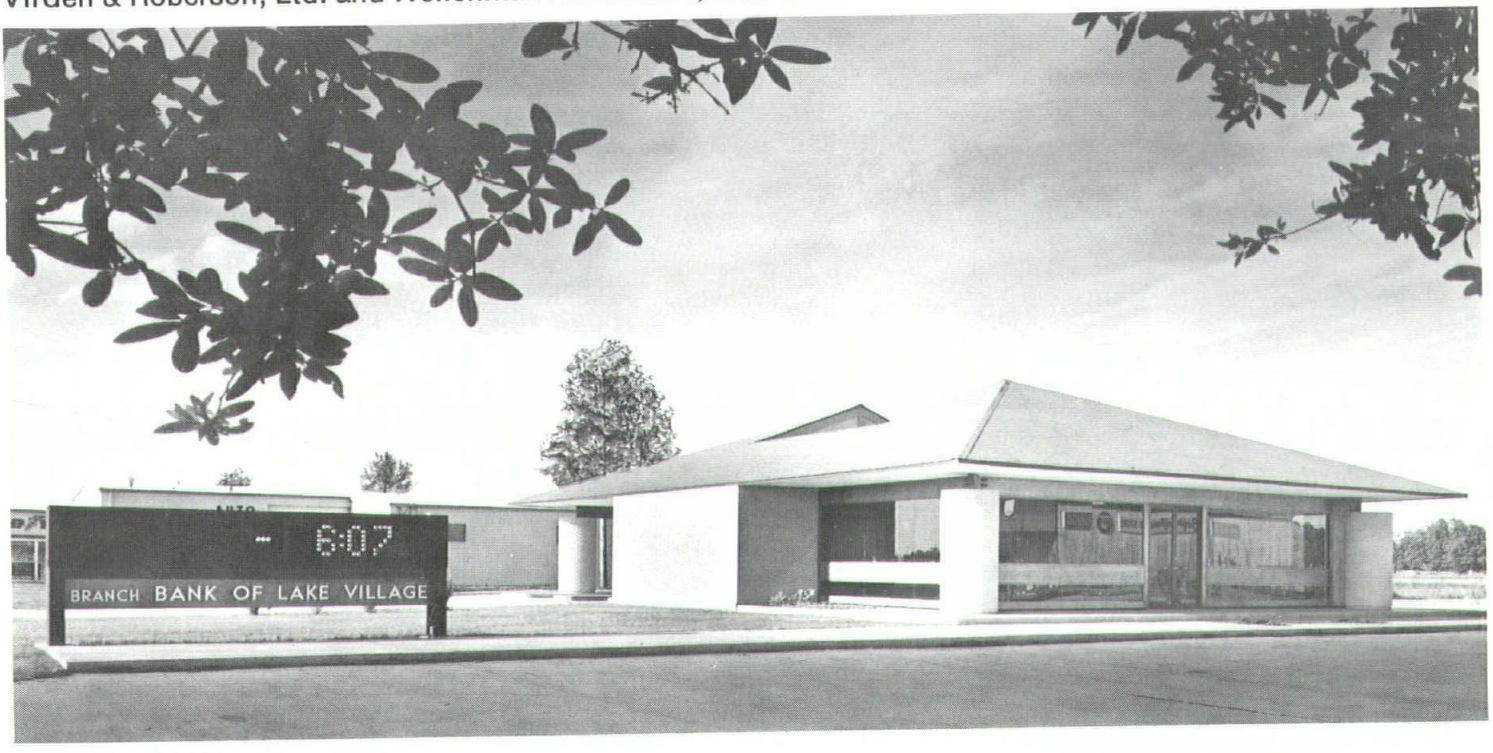
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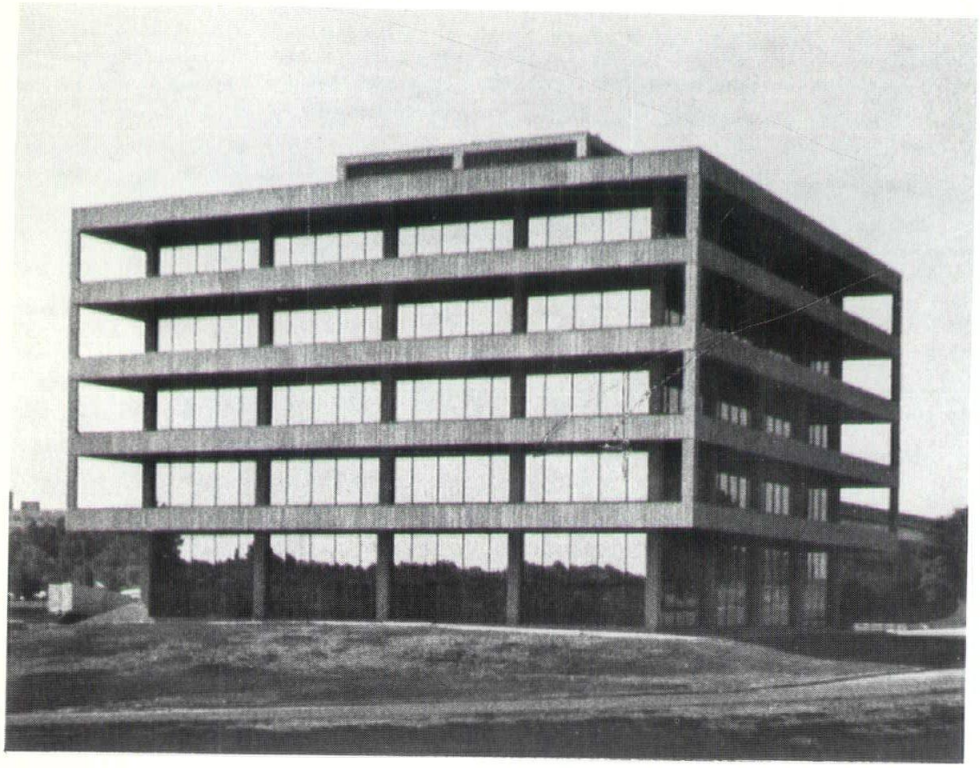
HONOR AWARDS

Our Lady of Fatima Church
Biloxi
H.F. Fountain, architect



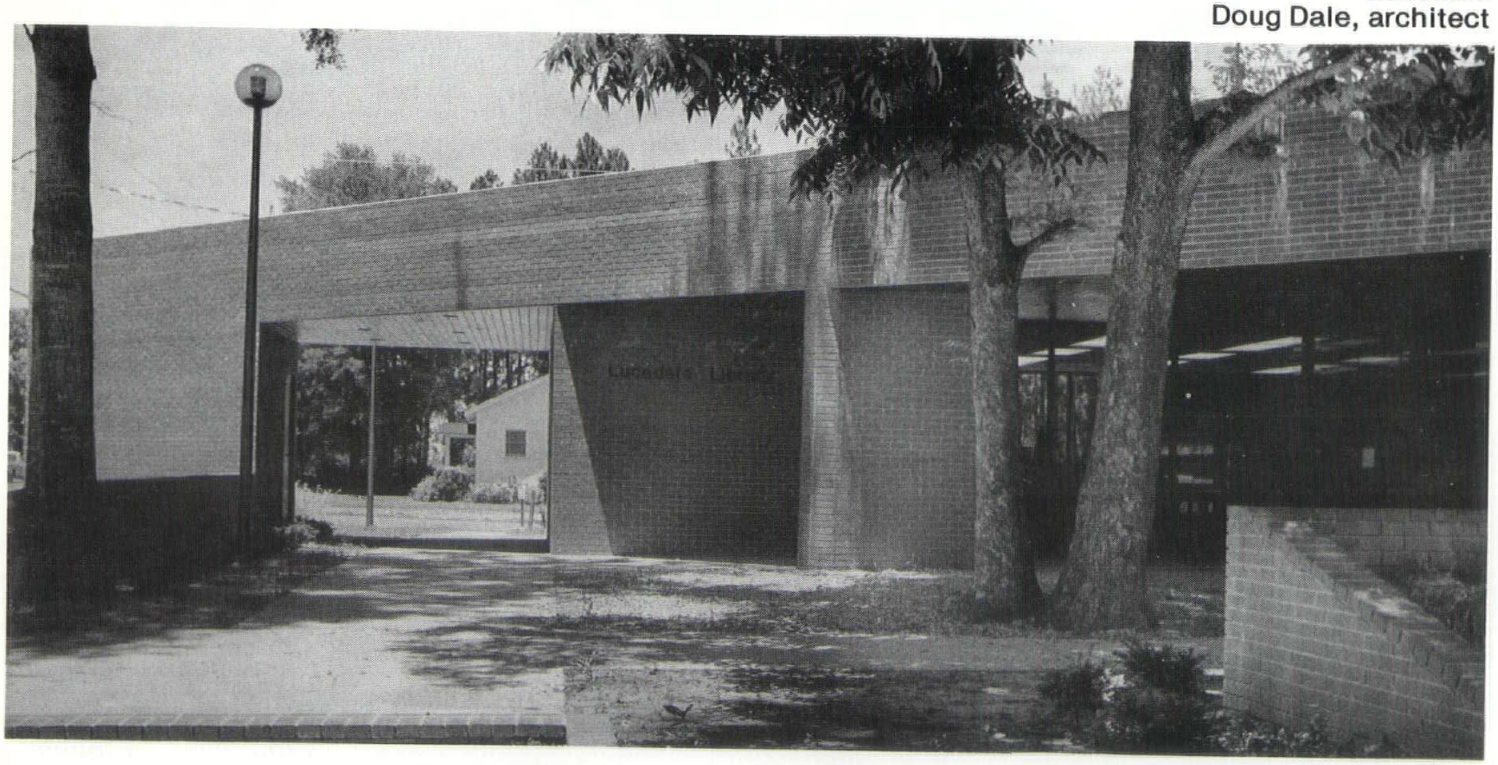
Bank of Lake Village Branch
Lake Village, Arkansas
Virden & Roberson, Ltd. and Weilenman Associates, architects





Department of Public
Safety Building
Jackson
Cooke-Douglass-Farr, Ltd.,
architects

Lucedale Library
Lucedale
Doug Dale, architect



HONOR AWARDS

NEW OFFICERS



The 1977 officers of the Mississippi chapter of the American Institute of Architects at a recent board meeting in Jackson. Standing, from left, are president Richard Dean and second vice president William V. Lack, both of Jackson; secretary-treasurer Dick McMullan of Meridian, and first vice president and 1978 president elect David Trigiani of Jackson. Seated are (from left) directors Joe N. Weilenman of Greenville, Girault Jones of Grenada, and Sam Kaye of Columbus.



WINS CHAPTER SCHOLARSHIP — George Johnson of Yazoo City is the recipient of the 1976 scholarship presented annually by the Mississippi chapter AIA to a student at the Mississippi State University School of Architecture. Presenting the award to Johnson is Dean William McMinn. The Mississippi chapter scholarship was the first scholarship given following the creation of Mississippi's school of architecture.



Architecture, as seen by Mississippi's Governor

The following are excerpts from remarks prepared by Gov. Cliff Finch for the October 1976 meeting of the Mississippi chapter AIA.

I know of no private profession that has more of an impact on state government than our architects.

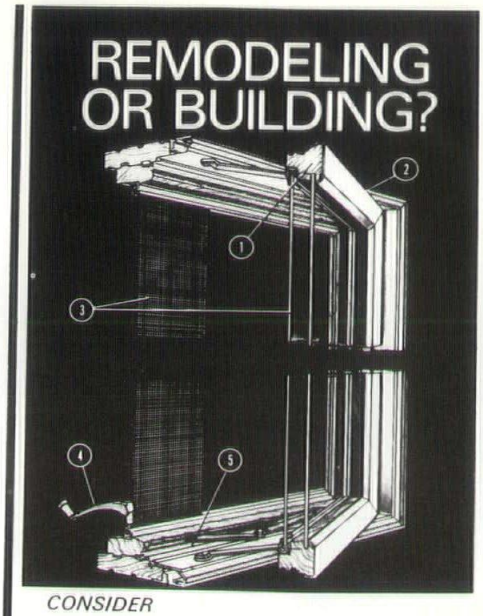
This can be readily seen by researching our state expenditures. The 1976 Legislature appropriated or re-appropriated more than 108 million dollars to support new construction projects — to renovate and repair older structures — and to equip buildings used by our state agencies and institutions.

These funds are available this current fiscal year — and there are more than 750 on-going projects — ranging in price from $10,000 to $10,000,000 — and reaching into every area of our state. Involved in these projects are more than 50 architectural and/or engineering firms.

The State Building Commission currently has more than 140 million in new requests for construction and improvements from several state agencies. These requests are listed as "immediate needs" and are to be considered by the 1977 legislative session. The Building Commission is submitting its recommendation now to the the Budget Commission, and has asked that consideration be given to funding about $60,000,000 in needed projects during the 1977 legislative session. Now that the Congress has extended Revenue Sharing through 1980, we anticipate that more than 144 million dollars of new money will enter the economy of our state. Most of this money may be used for state-level construction or improvements.

The Building Commission is currently witnessing a cash flow each month from $6,000,000 to $7,000,000 to architects, engineers and contractors. There is very good reason to expect this volume of cash flow to continue

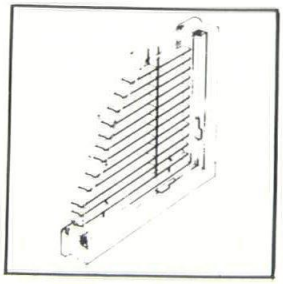
continued on page 14



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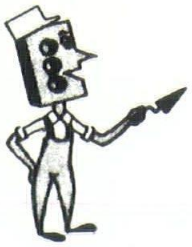
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continued from page 13

throughout the current administration.

In carrying out this work in Mississippi, we want Mississippi architects to do it. We recognize the fact that some of the finest talent in the state is in this organization, and we plan to make much use of it in the years ahead. Mississippians must help themselves and discontinue going outside our state for anything when we can match that talent with Mississippians. I encourage all of you to seek state projects.

If you are currently working on a state project, or if you do so in the future, we will expect your maximum professional effort. We will also expect you to stress sensible design and sound planning so that we make sure that our taxpayers are receiving the maximum benefit from every dollar spent. The State of Mississippi wants to work with you, and we want you to work with us. The Building Commission will be receptive to any suggestions that will help Missis-

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sippi and the architectural profession. The Building Commission will now assist with programming and design review to help the consulting architect, and the executive director of the Commission — Jay LaCoste — will work very closely with consulting architects to see that the work gets done and that the architects are paid promptly.

We need closer supervision by architects of the mechanical and electrical construction in state projects, as well as general construction. As hard pressed as our people and our state are to raise a tax dollar, we want to make sure that we get every penny of our money's worth.

Functions and needs of state government are changing constantly. As a result, we must design space in the future in a flexible manner so that it may be adapted to other functional uses — should that necessity arise. We need to be ever mindful of many other factors — like construction that is designed for energy conservation. We simply must be more energy efficient — not only in new construction but in existing facilities as well. I heard an administrator of a state university remark recently that it was costing more to heat and cool buildings these days than it was to build them. He made the remark in jest, but the need to be constantly vigilant for ways to improve energy efficiency is no joke. In fact, it's shockingly serious.

I have given you some of my ideas, goals and suggestions. However, when it comes to design and construction, you are the real experts. As a result, I will expect to hear from you on your ideas, goals, and suggestions.

In closing, I congratulate the owners of the buildings honored with the Design Awards, and the Mississippi Chapter of the American Institute of Architects for the professional manner in which the chapter and its 220 members conduct their business. As your governor for the next three years and two months, I will be calling upon you for assistance in many ways. I extend the invitation to you to call upon me in the same manner.

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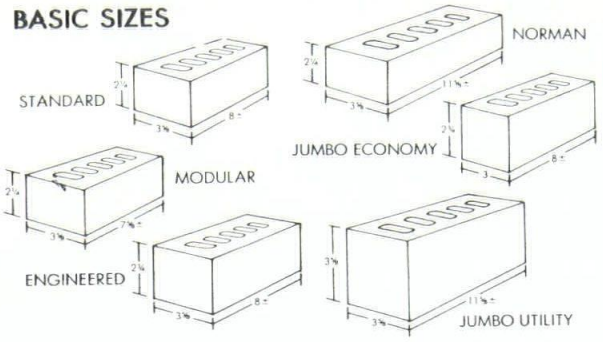
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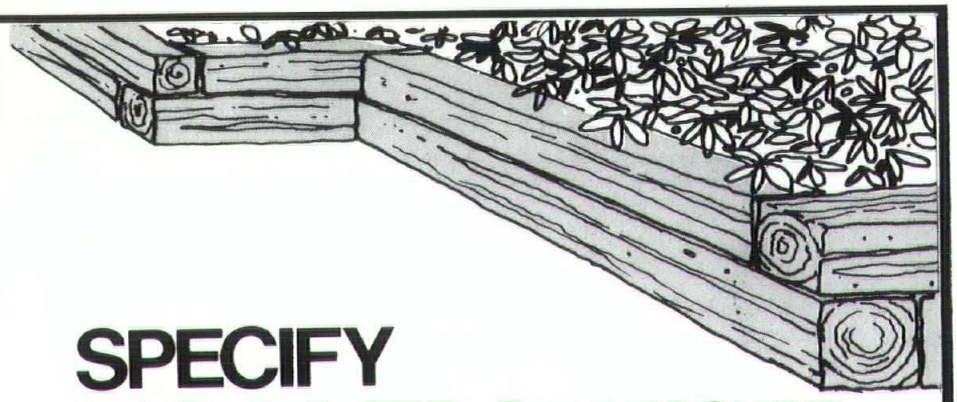


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Travel Sweepstakes Announced

The main purpose of **The Mississippi Architect** is to serve as a communication vehicle for the Mississippi Chapter AIA and all architecturally related firms. You must realize that this is best accomplished through active participation from our readers. To encourage readers to further participate in the content of **The Mississippi Architect**, we the editors have set up a Travel Sweepstakes.

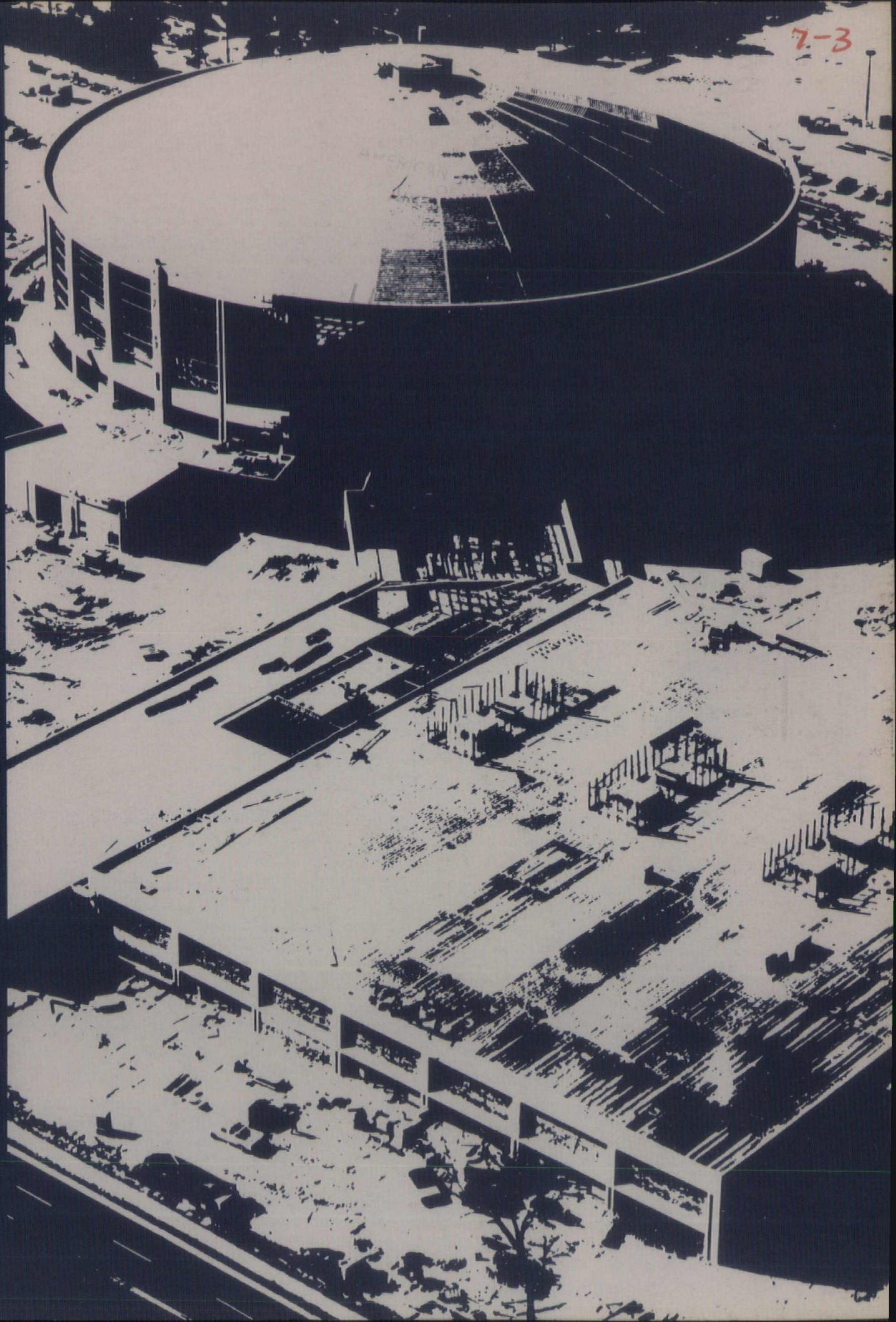
The prize will be a Windjammer Cruise. The cruise is discussed in the ad on the inside back cover of this issue. It is being made available to our readers in exchange for advertising space in the magazine.

The Travel Sweepstakes rules are simple. Each reader submitting an article which is subsequently published will have his or her name placed in a pool. At regular intervals, (when we have built up sufficient credit with Windjammer Cruises) a lucky reader's name will be drawn from the pool and a free cruise will be arranged.

Any reader is eligible to submit any number of written articles, letters to the editor, features about fellow architects, photographs, or graphic illustrations.

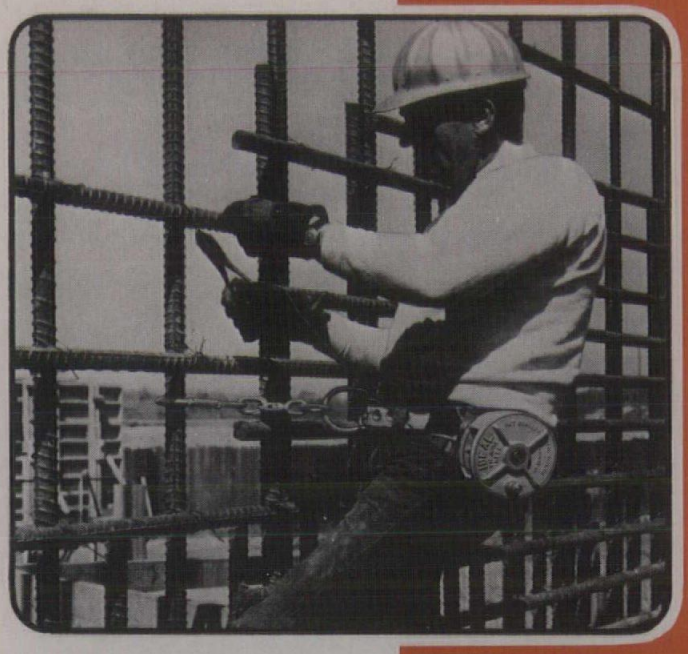
The name of the game is participation in your magazine . . . so as they say in show biz, keep those cards and letters coming. Win a free trip to the romantic West Indies, drink exotic rum smashes, sunbathe and swim . . . after all, everyone's a winner, because **The Mississippi Architect** will be even better for your contribution.

the mississippi architect



7-3

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Here's your big chance to become a lucky winner. The editors are offering a free Windjammer cruise to its readers. All it takes is your participation in the magazine.

The Mississippi Architect is the official publication of the Mississippi Chapter, American Institute of Architects and is published quarterly. Annual subscription rate is $4.00; single copy $1.00. Advertising rates and subscriptions available from Delta Design Group, Box 112, Greenville, Miss. 38701. Phone (601) 335-6148. Appearance of products or services in editorial or advertising copy does not constitute endorsement. Opinions expressed are those of the author and not necessarily those of the chapter.

Jimmy Carter On Architecture As A Public Service

by Paul Roberson

One of the more pleasant surprises that comes with the election of Jimmy Carter is to find a man with interests and insight outside of the world of politics.

Not since the Kennedy days has a President shown any sign of concern for the overall fabric of American culture (and in particular the significance of good architecture, both old and new) in contributing to the better aspects of that culture.

Recent remarks by President Carter at a meeting of the National Council of Architectural Registration Boards in Atlanta spotlight some of his thoughts on the role of the architect in a naturally evolving society without any tricky, politicized labels.

". . . There is no other human endeavor, in my opinion, that so closely combines the practical aspect of creation, a deep involvement in the future of society and at the same time the hopes and dreams and the ideals of art as does architecture.

"Recognizing this unique characteristic of your own profession, I can see a great opportunity for you to help order the quality of life in the future. I think it would be a mistake for you, who are among the elite members of a fine profession, to be timid in exerting your own influence on the future life of our nation. . .

". . . I don't believe my own commitment to public service is innately more complex than your own. Because when you design a beautiful building, your service to the public is equal to mine or perhaps superior to mine. There ought to be a constant probing and an understanding of people and a studious approach to complications of modern society that will let you predict future needs. It is incumbent upon you because you have been blessed by God with superior ability and talent and insight and you have chosen a profession that I think has the almost unanimous respect and admiration of our people. You deserve it.

". . . I pride myself on being eager and willing to learn from those who know more about many of the things that affect my own life, such as you and your efforts to constantly upgrade and lift a great profession — a concept I deeply admire."

When you think it's too soon to call an architect, maybe you should.

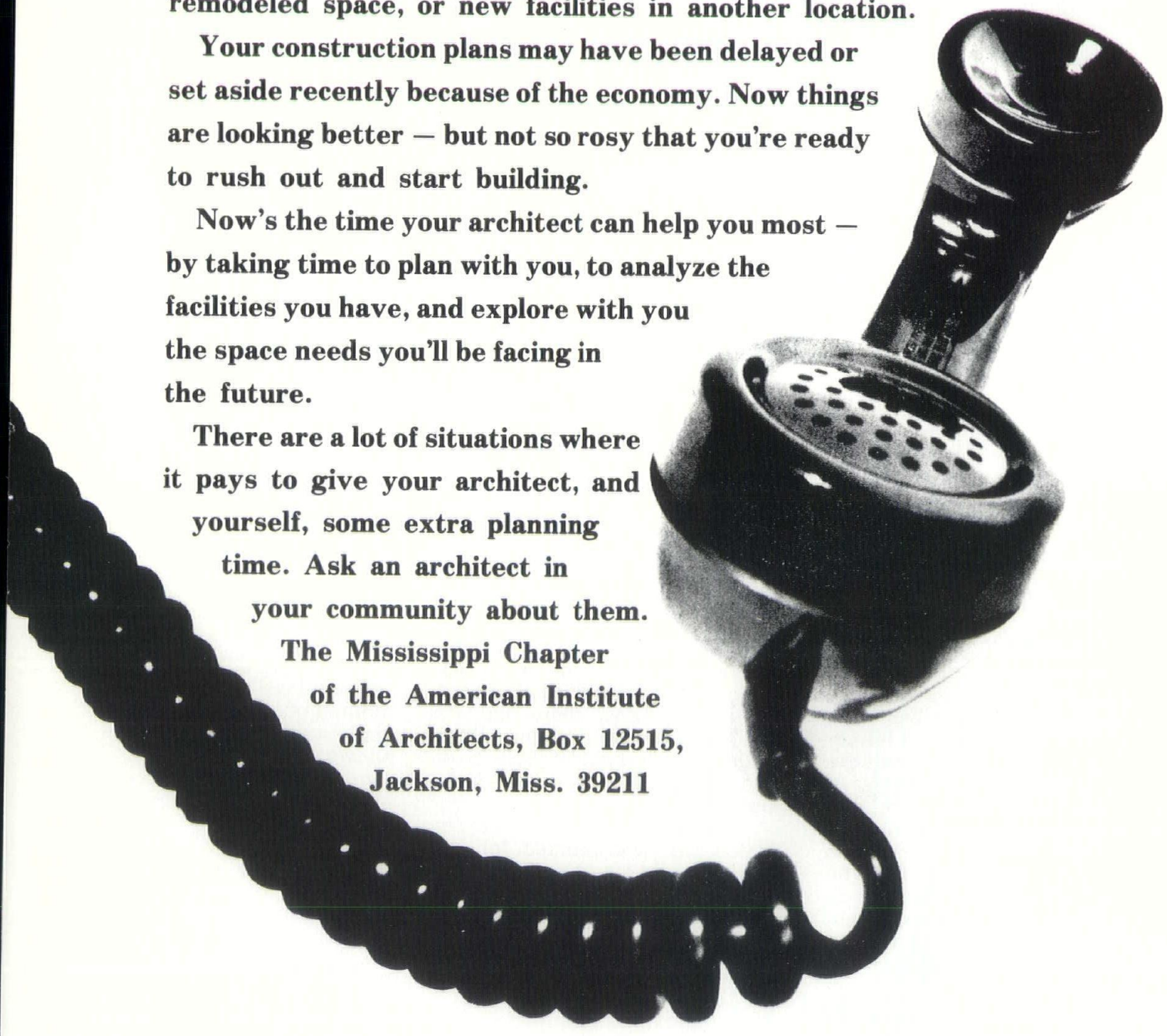
Before long you're going to need more space, or remodeled space, or new facilities in another location.

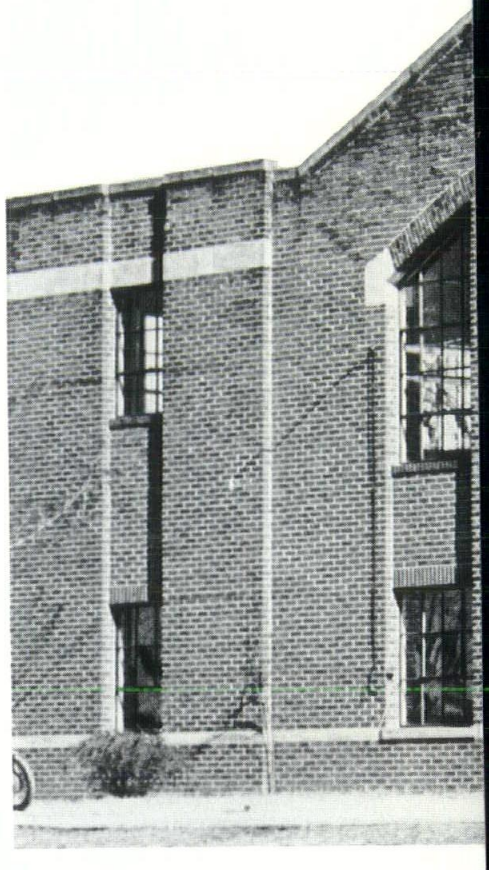
Your construction plans may have been delayed or set aside recently because of the economy. Now things are looking better — but not so rosy that you're ready to rush out and start building.

Now's the time your architect can help you most — by taking time to plan with you, to analyze the facilities you have, and explore with you the space needs you'll be facing in the future.

There are a lot of situations where it pays to give your architect, and yourself, some extra planning time. Ask an architect in your community about them.

The Mississippi Chapter of the American Institute of Architects, Box 12515, Jackson, Miss. 39211





"NEW" BUILDING-The new school of Architecture Building at MSU is located in a renovated cattle judging pavilion, located north of Scott Field. The renovation is an example of recycling an older building.

Mississippi State Universi

This update on the School of Architecture is the joint effort of sophomores Jeff Karer of Arlington Heights, Ill., and Tim Rosenbury of Memphis Tenn.

Since its inception in 1973, the Mississippi State University School of Architecture has been housed in Freeman Hall, a former dormitory. As space requirements and the number of students increased, an unfinished portion of Allen Hall, at the other end of the campus, was added for extra studio space. The opening of the new School of Architecture Building this January came none too soon as both studio and administrative space had become more and more cramped.

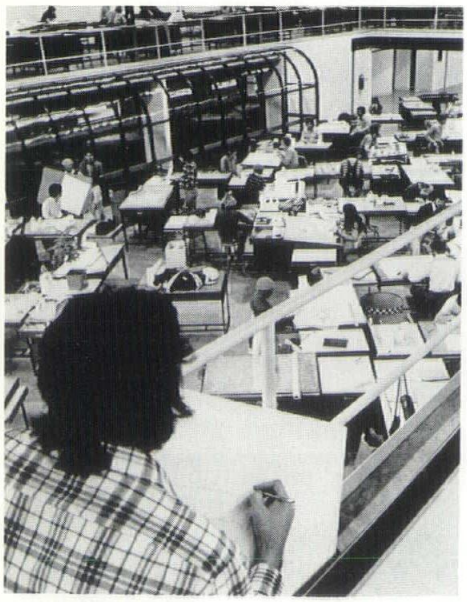
During the fall semester, we were continually reminded that when we moved into the new building "things will get better" (not that things were bad). Well, we moved in and, in fact, things have gotten better. There is more work space, the school has a real image (both "spiritually" and physically), and there are no doubts on campus that there really is a "bonafide" School of Architecture at Mississippi State University.

The temporary facilities in which we have worked for the past year and a half were just that — temporary space, never intended as studios. Now, here is a space tailor-made for architecture students! It's visually an exciting and dramatic place to be, especially to those who are seeing the building for the first time. And to our fellow students, it means a "second home." The school seemed invisible to the campus before this new building was occupied; now all that has changed.

But best of all, for the first time in the school's history, the entire student body is under one roof — and essentially in one room. This allows group interaction among the four different classes and allows the school to become one cohesive unit.

Despite its few shortcomings (students have an inate right to complain), the new Architecture Building has given the students a new spirit of determination and inspiration to prepare themselves to be the architects of tomorrow.

School Of Architecture



Freshman Sammy Tonas sketching sophomore design class.



Dean William McMinn (left) reviews geometry studies with architecture students.

Colis
Convention

The Harrison County Coliseum-Convention Complex is scheduled for completion and opening in October 1977, according to a spokesmen for the project.

The $20 million project is a joint venture of Biloxi architect H.F. Fountain Jr., AIA & Associates and Gulfport architect Charles L. Proffer and Associates. According to the spokesman, the Coliseum is now approximately 75% complete and the Convention Center is 45% complete.



The structures are of reinforced, "warm-tone" concrete, sand blasted with the aggregate exposed, and a steel roof system. The exterior walls of the Coliseum will be of metal sandwich panels on the upper level and striated "warm-tone" concrete block and bronze anodized aluminum door sections on the lower level. The exterior filler walls panels on the Convention Center will be of the same type striated concrete "warm-tone" block.

The Coliseum will have a seating capacity for basketball of 10,000, with 8,000 permanent seats and 2,000 moveable seats. This facility will accommodate all types of sporting events, with the exception of baseball and football, horse shows, ice shows, concerts, etc. There is also the accommodations for dividing the Coliseum a 3,000 seat theater type performance. This will be accomplished by masking curtains and drop rigging from above.

The Convention Center will

eum Complex



photo by Chauncey T. Hinman

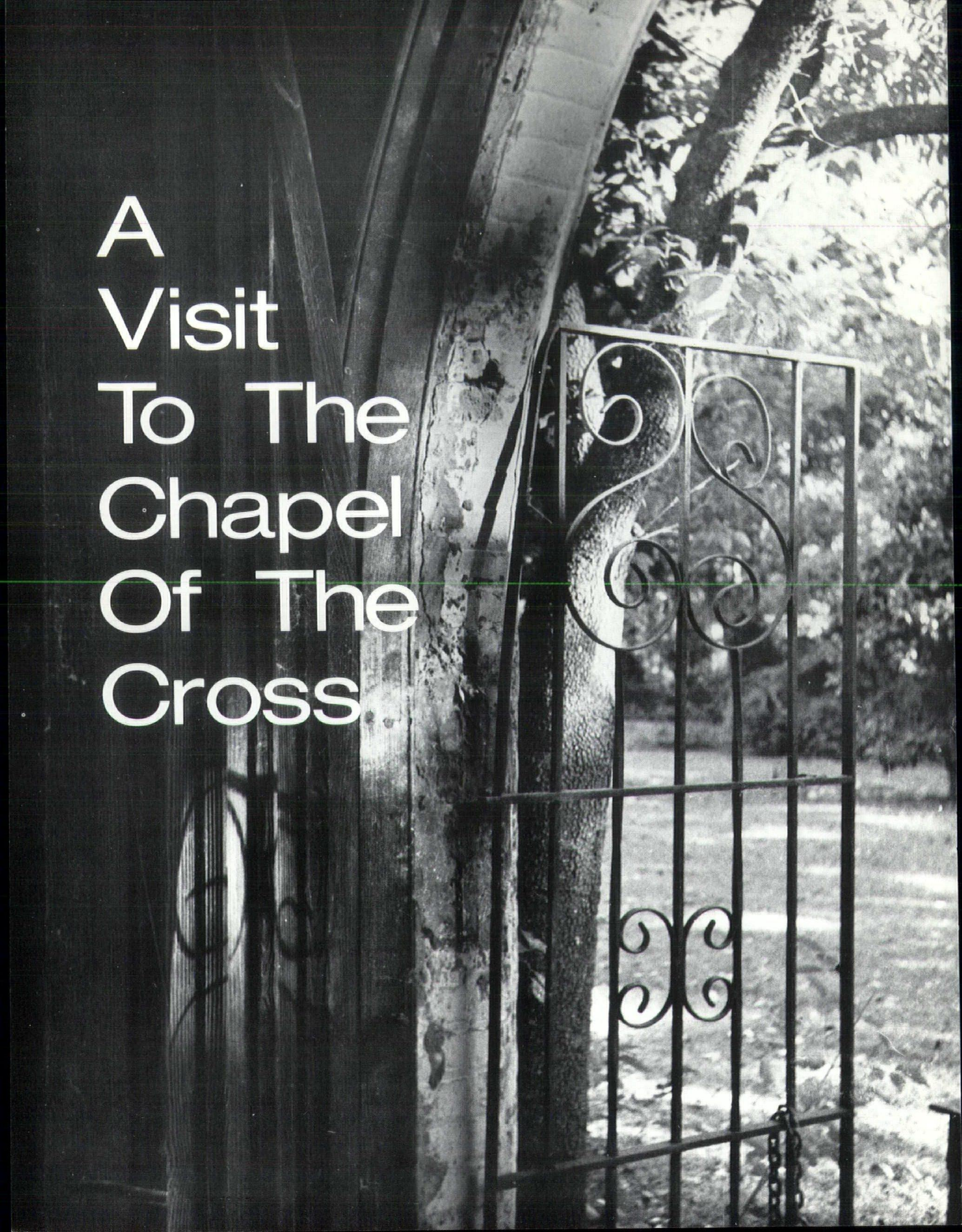
consist of an exhibit hall for approximately 200 booths and a banquet-dining facility to seat 3,000 people. Also located in this area will be a large dance floor. Kitchen facilities are provided for feeding the banquet and on-site preparation of all food services.

The site improvements were completed approximately one year ago under separate contract, before this project was begun, at a cost of approximately $1,500,000.00. The 48 acre site was purchased by the Commission from individual property owners and put together in a single parcel. The site is located on Highway 90 adjacent to the "Beauvoir Shrine" in West Biloxi and lies between the railroad and Beach Highway 90 from Beauvoir on the East to the Holiday Inn property on the West.

The Coliseum and Convention Center will be connected by a lobby area which will be constructed of concrete and steel frame with a skylighted roof system and TVS glass walls.

Also featured in the design will be a plaza leading into this lobby area from the main parking areas, which will include a large fountain with programmed lights and water configuration.

Tom Spencer and Associates are the structural engineers, Lee Watkins and Associates, the electrical consultant, North, Beasley & Swayze, the mechanical consultants, Variable Accoustics from Forth Worth, Texas, are the sound, specializing lighting, staging and rigging and accoustical consultants, W.B. Holmes from Houston, Texas, are the food service consultants.



A Visit To The Chapel Of The Cross

by Robert Ivy Jr.

Although H.G. Wells Time Machine has not yet reached the marketplace, it is still possible in Mississippi to get into an autombile, drive a bit, and return to the Nineteenth Century. As an architect, immersion in the past can result either in stultifying imitation of outdated forms or in increased understanding of building, heightened perception of excellence, and in an educated vantage point from which to judge shifting trends from column caps to shed roofs. The Chapel of the Cross, located in Madison County just outside Jackson, represents Nineteenth Century fancy realized, for the chapel is the state's finest example of Gothic Revival church architecture.

According to family tradition and to recent scholarship, the architect for the chapel was probably Frank Wills (d. 1856), a transplanted Englishman who was the official architect for the New York Ecclesiological Society. His "Sketch for a First Pointed Church" appeared in the October, 1849 publication, *New York Ecclesiologist*, and the Chapel of the Cross seems to be a derivation of this design minus its tower and transept. Furthermore, the carpenter-Gothic Grace Episcopal Church in nearby Canton is attributed to Wills in the July, 1853 edition of the same publication. Finally, a visit to another brick church of Wills' design, an Episcopal church in Napoleonville, Louisiana, testifies to the same hand in massing, scale, and use of materials. Other contemporary architects working in the Gothic style were John Notman, another Englishman; James Renwick, famous for New York's St. Patrick's Cathedral; and Richard Upjohn, perhaps the most noted proponent of the style in the U.S., whose St. Peter's Episcopal Church (1855) stands in Oxford, Miss.

The building, whose construction probably began in 1850, sits on 10 acres of land deeded to the church by Margaret Johnstone, widow of a wealthy landowner and herself the builder of the 1855 Italianate mansion Annandale, since burned. The chapel sits in a park among dense oaks at the top of a rise in rolling farmland, a placement consistant with the Romantic-picturesque ideals of a rambling approach and a sense of discovery, later to find fruition in Frederick Law Olmstead's work. The tree canopy provides an architecture of its own — arching oaks in foreground, dense magnolias behind the building. Immediately to the north of the chapel sits the rectory, a "Country House in the Pointed Style, Design XXVI.," straight out of A.J. Downing's *The Architecture of Country Houses*. It was built in the 1850's, and it is remarkably similar to Jackson's Manship House, from flat Tudor arched entrance with verandah and cast iron, to verge board. The former rectory, since called the Mann home, is distinguished from its Jackson counterpart by an oriel window on the second floor.

The chapel is of masonry construction with a six foot wide foundation beneath grade graduating to two feet at grade with walls of common bond broken by headers every six rows. It is essentially a single space, a long narrow volume (approximately 70 feet long by 30 feet wide), whose verticality is emphasized by a large Gothic masonry arch separating nave and chancel. Smaller arched openings within describe sacristy, organ niche, and entrance. Single narrow windows, which once held English stained glass, pierce the thickness of the brick walls and spill light onto white masonry. The entrance is asymmetrically placed at the end of the south elevation and provides a moment's transition between rolling countryside and rectilinear enclosed space.

Outside, light and shadow play equally important roles, for it is impossible to divorce the building from the texture of the trees which surround it. The filtered

A view looking west, showing buttressing details which articulate the simple form.



photos by Robert Ivy, Jr.

light which surrounds the building envelops it in changing texture and color. While each function within is expressed without, (entrance, nave, chancel, sacristy, and organ niche), the most prominant exterior feature is the bell cote, a tower surmounting the west elevation which terminates the graduated brick buttressing at the roof apex and proclaims the verticality of the space within.

Another specific architectural devise is corbelling, used here with particular effect in the Gothic arches to add relief, to enhance depth, to aid in definition. Furthermore, the brick is frequently chamfered, the bevelled cuts modelling the arch.

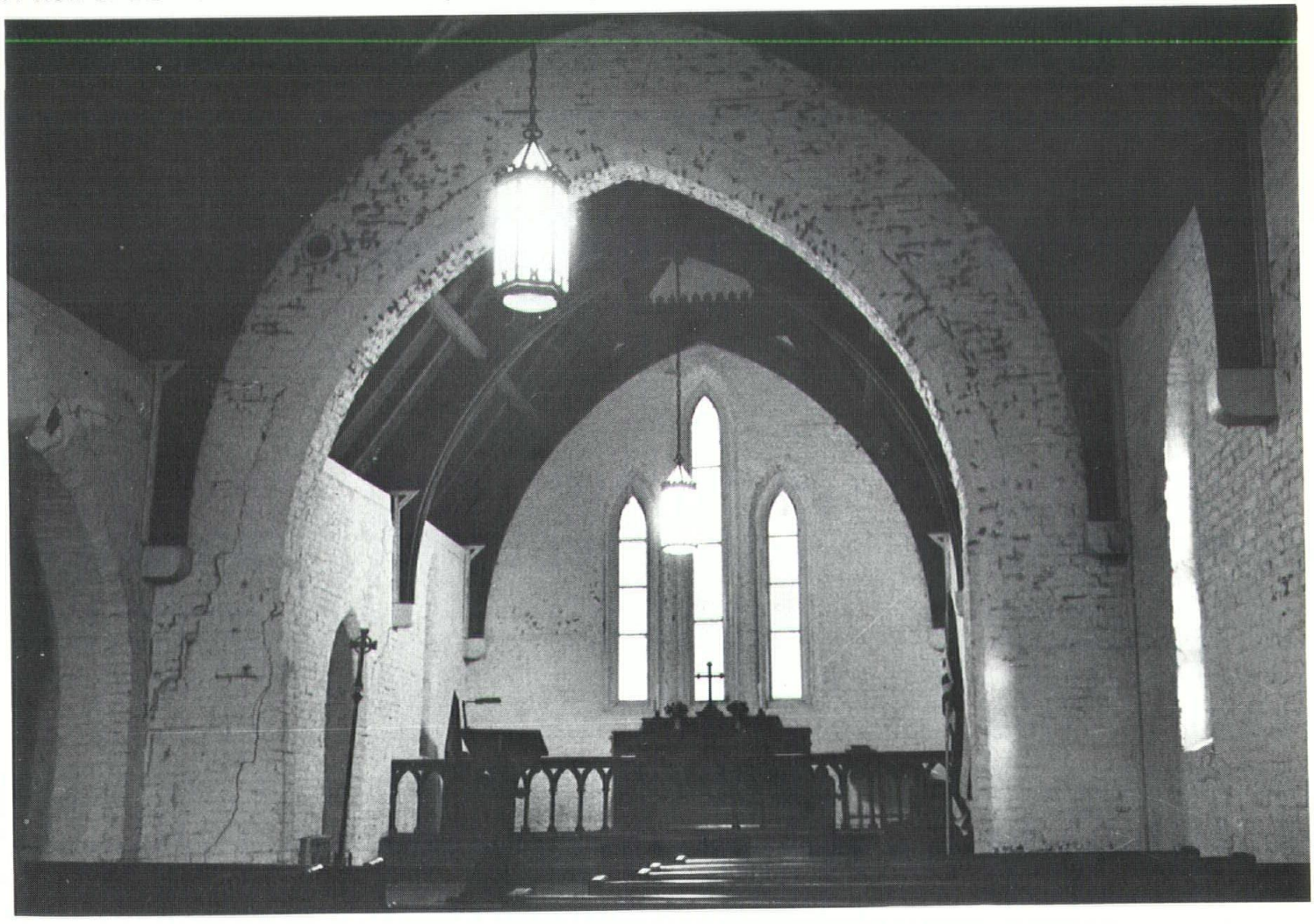
Beyond architectural device, the building and its park unite to form a unique totality — a "sense of place," to borrow from Eudora Welty. The Chapel of the Cross and its environs are examples of imagination captured, of specific human motive (memorial) translated through brick and mortar to an intimate human scale. While the builder chose the device of an early English Gothic church, he created a myth-building image, for future events would surround the building with drama and intensify its visual characteristics with human legend.

Today Peter Blake sings out that "Form follows function" is passe, while 130 years ago Frank Wills and his cronies, in reaction to the dominance of Greek Revival, called for the need for a new "reality," a need for "honest" materials, which were inextricably linked with morality. The code words of the day were "character," later "masculinity," in building. As Scully points out, these arguments held sway until well into this century.

In one sense, Blake's relativism gains credance at the Chapel of the Cross. Whatever the arguments prevalent in the 1850's, our concerns today are with the building that remains: the ideas are dead and the building stands. It remains as a concrete example of the picturesque movement in America, as a locus of myth and drama, but especially as a beautiful building standing unspoiled in its original environment.

To reach the Chapel of the Cross, go North on I-55 from Jackson to the Madison exit. Go West for approximately three miles. Services are still held once each month, and Margaret Thompson Bennett, a direct descendant of the builder, is frequently in attendance.

A view of the interior wall of the chapel, showing simple triple arched windows, wood roof, masonry walls.



Jay LaCoste Talks About The State Building Commission

Oxford architect Jay Lacoste was named executive director of the State Building Commission in 1976 by Governor Cliff Finch. He succeeded James Chastain of Jackson, the first architect ever to hold this post. This article was developed from Lacoste's January 13, 1977 remarks to members of the Mississippi chapter of the American Institute of Architects.

The second week of work everyone would say we're going to have to get ready for the R&R. Well, in Building Commission terminology, R & R is repair and renovation. Being an old Air Force man and never having done any State work, I thought R & R was the old "rest and relaxation." So as people kept warning me, "We're going to have to get ready for the R & R," I would reply, "Well, I've only been here for a week, but I'm sure as hell ready for it!"

Well, even though R & R did not live up to my expectations, I feel it should live up to yours, as the Commission recommended 15 million dollars in future projects. An additional 60 million dollars has been recommended under capitol improvements. How does this affect you individually as architects?

If you practice like I used to, it won't affect you at all. I never got any State work, because I never really went after it. There was something that embarrassed me about State work. In the back of my mind I was afraid of what it took to get the work.

There has always been something of a mystique to the "have nots" about how State work is secured. While I certainly feel unqualified to suggest to anyone how to get work, I have observed from the "inside" how some of the ole pros work and feel I should pass it on to you.

While everyone has a different approach and personality, the people who get the work all have one thing in common — they go after it! Where do you go to go after it? I have certainly been on my share of "wild goose chases."

The nine members of the State Building Commission, Gov. Cliff Finch, Lt. Gov. Evelyn Gandy, Speaker C.B. "Buddie" Newman, Representative Kenneth O. Williams, Representative George Payne Cossar, Senator J.K. "Buddy" Gresham, Senator Charles Ray Nix, Mr. Doug Arthur and Mr. George Smith award the work. While it doesn't hurt to know as many people as you can, these are the people who actually vote on who gets what.

What criteria is being used in selection of architects?

First, a conscious effort is being made by this Commission to spread the work around. We are looking for good design that will give us the most building for the least amount of money. The ability of a firm to do certain types of work will be analyzed and areas of specialization noted. Georgraphic location will certainly be a factor. You can do a better job if you are closer to it. An attempt will be made to assign one architect/engineer firm to each project when possible. When more than one architectural firm is selected, one firm will be designated as the "team coordinator" with responsibility of overseeing all stages of plan development and construction supervision. Obviously, this firm will receive the greatest percentage of the fee because of the increased responsibility and work. Compatibility of the "shotgun marriage" of architects must be confirmed. Finally, we will combine as few architects as possible and consider naming an engineer jointly with the architect on engineering oriented projects. The architect would in most cases be the "team coordinator."

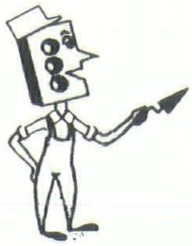
I have to get to know all of you, to become familiar with your work, staff and specializations. I know all architects hate forms, but a simplified resume of your organization and experience would be helpful. Dewitt Hamilton of our staff will submit one to your appropriate sub-committee for consideration and review.

We don't have as much work as the past administration. Don't get discouraged — keep plugging. Not many architects supported the Governor, and all these Commissioners are hard working, conscientious people who will listen to your presentation, and support your efforts to do work for the State. I feel that we can dispell the myth that big firms should get big jobs, and little firms should get little jobs. All a little firm needs to become a big firm is a big job. Convince us you can handle the job, and you'll get it!

While you as architects have a responsibility to us as the owner, we likewise have a responsibility to you. We must manage the Commission and its activities in the most efficient manner possible. We want and need your suggestions.

Gulfport architect Bill Guild, suggested that we receive bids locally. This suggestion has now been adopted as part of our new planning policy. We must run the Building Commission on a business like basis.

The Commission is a planning agency that has never been run like one. We must take a hard



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look at State owned lands — Whitfield, the Blind & Deaf School, and Seat of Government Lands to evaluate the highest and best uses for these properties. A detailed land use plan will be developed to enable you to design future buildings compatible with their environment.

In conjunction with the Governor's review of existing state agencies and projections for growth, reorganization, and consolidation, we will develop a model for the Mississippi State Government Complex for the year 2000. While this may seem a long way off, it is only a normal twenty year projection from the last year of this administration.

We must encourage both large and **small** companies to bid for State work. A new bidding procedure for furniture and equipment recently established by this Commission will save the State millions of dollars. By bidding the furniture in groups by manufacturer, we have eliminated closed specifications sprinkled with "oddball" furniture to dis-

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courage the small furniture company from bidding. Previously one or two companies would typically submit bids. Recently, eighteen companies bid on furniture and equipment for the North Mississippi Retardation Center. Twenty-eight companies have requested specifications for a job to be let next week.

Every effort must be made to encourage the use of Mississippi-built products by Mississippi architects, engineers, and contractors. We will develop a Sweet's-type catalog of Mississippi products as a companion to your Graphic Standards.

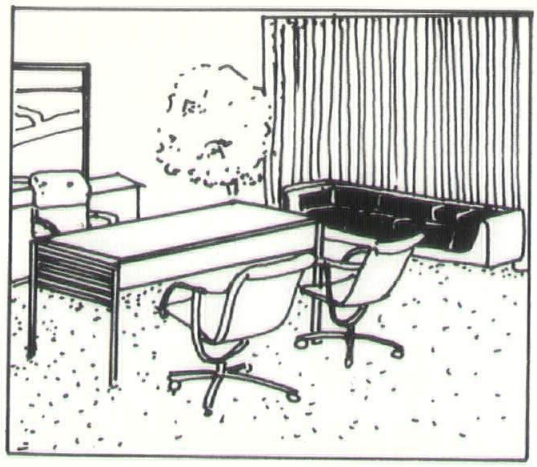
Liability insurance for architects/engineers has never been required by previous building commissions. This Commission feels that liability insurance should be a requirement of the architect similarly as a bid/performance bond requirement of the contractor.

While this Commission recognizes that building design and construction is not an exact science, we will nevertheless attempt to discourage change orders and keep their use to a minimum. In keeping with this policy we have developed an intimidating form which will be required before any change order can be addressed by the Commission. The form asks only two questions: (1) Who is requesting the change order? (2) Why is the change order absolutely necessary? Any one willing to fill out this form must be indeed serious concerning the need for the change order.

The following planning procedures will soon be adopted by the Commission.

Programming: The using agency will contact the Building Commission for assistance in programming building needs prior to consultation with any outside consultants. A detailed progam and an accurate budget will be developed for submission to the Legislature for "Preplanning" approval.

Schematic Design: The architect will be provided the "Program" at the "Pre-Design Conference." (This conference



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Please put me on your mailing list for the May 1977 Hurricane Conference.

NAME _____

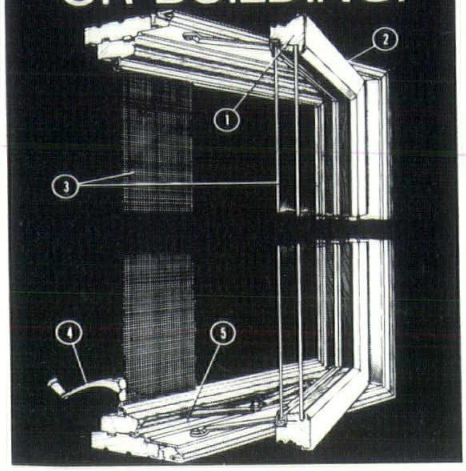
AGENCY _____

MAILING ADDRESS _____

_____

MAIL TO: WADE GUICE, CHAIRMAN
HURRICANE CONFERENCE
POST OFFICE BOX 68
GULFPORT, MISSISSIPPI 39501

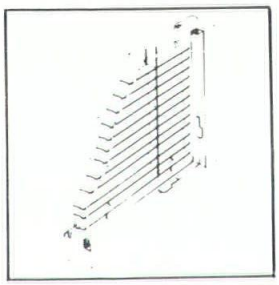
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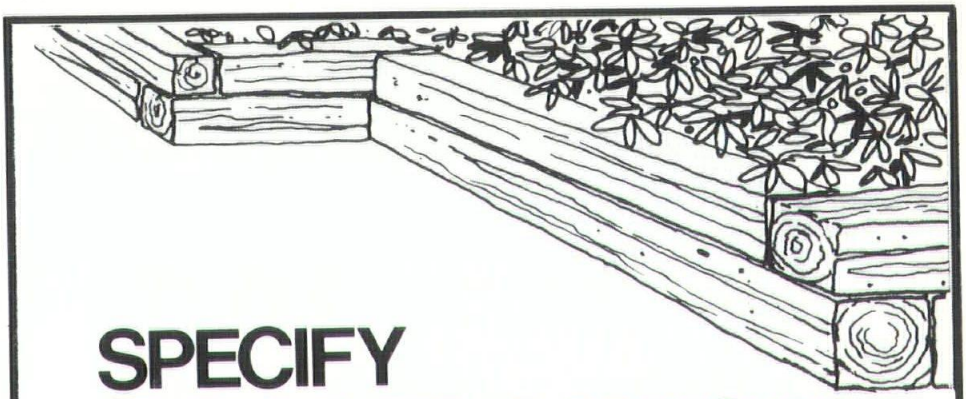
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should in most cases be held at the location of construction.) Upon completion of Schematic Design drawings (rough concept drawings not to scale) and a rought cost estimate, a "Schematic Design Conference" will be held at the Commission office for review. Upon approval of Schematics a 15% portion of the architect's fee will be due.

Design Development: The architect will proceed with development drawings upon receipt of written approval of schematic design drawings and a notice to proceed to the design development stage. Upon completion of design development drawings and a more detailed cost estimate a "Design Development Conference" will be held at the Commission office for review. Upon approval of design development an additional 10% portion of the architect's fee will be due.

Contract Documents: The architect will proceed with development of contract documents (final plans and specifications) upon receipt of written approval of design development drawings and a notice to proceed to the contract documents stage. Upon completion of contract documents and a final cost estimate a "Contract Documents Conference" will be held at the Commission office for final review prior to receiving bids. Upon approval of contract documents an additional 50% portion of the architect's fee will be due.

Receiving of Bids: Bids may be received in or near the town where the project is to be built. The architect/engineer may receive bids as the agent of the Building Commission. The Building Commission will have a staff representative present for all bid openings. The Building Commission will supply the architect/engineer with written procedures for recipt of bids, and will handle all necessary advertising. This procedure will allow the general contractor to receive last minute quotes from suppliers and subcontractors, and should save the State a good deal of money. It also seems in keeping with Governor Finch's policy of "bringing the Government to the



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Construction Supervision: Staff inspectors will review applications for payment by contractors, and ratify architect's certification. If the application is incorrect, the inspector will return it to the architect with a strong warning to the architect and contractor.

Architect's Contracts: Architect's contracts should have a reasonable time limit placed on them with deadlines for schematics, design development drawings, and final contract documents. Contracts should have strong language pertaining to rapid processing of contractor's applications for payment and prompt approval of shop drawings.

Please consider maintenance and preventative maintenance problems faced by the Commission as owner long after your job is done. The flexible design of space for other uses will give us a versatility we have not enjoyed in the past. The cost of operation of mechanical — electrical systems should become a condition of the specifications in keeping with energy conservation.

Former director Jim Chastain elevated the Building Commission to a professional status which we must build on and continue to improve! I am proud and secure in the knowledge that high standards of ethical conduct will prevail throughout this administration. There is still very much to be done. I am excited over the prospect of what I see that we can easily accomplish. I am concerned that in the short time we have that we may not be able to accomplish everything we want to, but I assure you we will set a strong trend for this work to continue.

Help us to harness the wealth of talent in this room. Help me to explain the role of the Mississippi architect, and to help guide his influence at the State level. I love the work, but the job is big and I need your help! We now have the capability and the opportunity to achieve enormous progress for our State, and with your help, we will advance rapidly in the exciting years ahead.

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Travel Sweepstakes Announced



The main purpose of **The Mississippi Architect** is to serve as a communication vehicle for the Mississippi Chapter AIA and all architecturally related firms. You must realize that this is best accomplished through active participation from our readers. To encourage readers to further participate in the content of **The Mississippi Architect**, we the editors have set up a Travel Sweepstakes.

The prize will be a Windjammer Cruise. The cruise is discussed in the ad on the inside back cover of this issue. It is being made available to our readers in exchange for advertising space in the magazine.

The Travel Sweepstakes rules are simple. Each reader submitting an article which is subsequently published will have his or her name placed in a pool. At regular intervals, (when we have built up sufficient credit with Windjammer Cruises) a lucky reader's name will be drawn from the pool and a free cruise will be arranged.

Any reader is eligible to submit any number of written articles, letters to the editor, features about fellow architects, photographs, or graphic illustrations.

The name of the game is participation in your magazine . . . so as they say in show biz, keep those cards and letters coming. Win a free trip to the romantic West Indies, drink exotic rum smashes, sunbathe and swim . . . after all, everyone's a winner, because **The Mississippi Architect** will be even better for your contribution.